HISTORICAL ISSUE

# DDWRPG

## DIARY OF THE DOCTOR WHO ROLE-PLAYING GAMES

The fanzine devoted to Doctor Who Gaming

ISSUE # 9

"COWPENS" ADVENTURE MODULE - "THE LIGHTNING BUG" ADVENTURE MODULE
"A NIGHT TO REMEMBER" ADVENTURE MODULE
"THE COLD RUSH" ADVENTURE MODULE - "IN THE AFTER GLOW" ADVENTURE MODULE
BUILDING A BETTER MAP - FOOD FOR GAMING - HISTORICAL ADVENTURES
FIRST TIME DOCTOR WHO ROLE-PLAYING
and MORE...

# EDITOR'S NOTES

Welcome to this month's issue of DDWRPG. This is our "Historical Issue" focusing on playing games that have an element of real history in them—whether a full historical or a pseudo historical that also has some sci-fi elements in it.

To fit this theme were are presenting to you, not our usual two, but a full five different modules featuring historical adventures that can be played. To show how broad the idea of a "historical" can be, we present two pure historical adventures, two pseudo historical (that feature alien involvement), and one historical adventure that takes place in another sci-fi universe (as we present a crossover adventure into the universe of *Firefly*)! Articles on cosplay and fake historical photography round out our features, as well as documenting the first-time gaming experience for some of the new players in the DDWRPG team's own campaign.

We hope that the articles that we present here make Game Masters more eager to try playing some historical adventures. It has been our experience that many GMs are a bit timid about this as they want to make sure that they get the history elements spot on. In the Whoniverse, traveling back in time should be as exciting as traveling forwards to the future and we hope that you find some great ideas and suggestions in our fanzine.

Other articles such as a review of the most popular gaming foods and also a great article from Stitch on creating better spaces and maps when gaming round out some of our favorites this issue.

We really hope that you enjoy our fanzine. While we've gotten many compliments and thanks for our efforts, we have not gotten as many submissions as we would like. If you have an idea or something you want to share, don't be shy. Put it together and send it to us! This fanzine will probably be around longer than most online forums so share some of your ideas with us too! Once out there as a .pdf, someone will save it forever (even if it is just us). *smile*

Cheers, and we hope to hear from you,

-Nick Seidler

# CONTENTS


| | |
|---|---|
| **EDITOR'S NOTES** | 2 |
| **REVIEW:** Eleventh Doctor Sonic Screwdriver | 3 |
| Cubicle 7 Product Update | 3 |
| DWAiTS Forum Updated | 4 |
| TARDIS Lands at Graduation | 4 |
| Food at Role-Playing Gatherings | 5 |
| **MODULE:** "The Cold Rush" | 10 |
| Historical Not Just Pseudo-Historical Adventures | 11 |
| **MODULE:** "Cowpens" | 12 |
| **MODULE:** "The Lightning Bug" | 16 |
| Better Building Maps Build Better Games | 21 |
| Neg/Dip Critical Failures | 24 |
| **REVIEW:** Doctor Who Insider | 25 |
| **MODULE:** "A Night To Remember" | 26 |
| A Dilemma of Titanic Proportions | 33 |
| Historical Cosplay and Photos | 35 |
| **EVENT REPORT:** Concinnity XI | 38 |
| Creating Positive Experiences for First Time Players | 39 |
| First Time Doctor Who Role-Playing | 40 |
| The First Game...In Their Own Words | 42 |
| **MODULE:** "In The After Glow" | 44 |
| **GM TIPS:** Running Historical Adventures | 46 |
| **EVENT REPORT:** Gaming in the DR | 52 |
| **GAMER POLL:** Where You Role-Play | 53 |
| **CARTOON:** Our UNIT | 53 |
| **BACK COVER:** Coming Next Issue | 54 |

**DIARY OF THE DOCTOR WHO ROLE-PLAYING GAMES - A DOCTOR WHO FANZINE** is published by the Earthbound TimeLords © 2011. Issue #9 published 17 June 2011. The fanzine is published for the purpose of review and enhancement of the Doctor Who television program and its related Doctor Who role-playing games and is FREE. 'Doctor Who' and related photos are copyright to the BBC, and no infringement of their (or anyone else's) copyrights is intended. Articles are copyright of their respective authors. Support the BBC and the program. Contact the Earthbound TimeLords at seidler@msoe.edu . Print Run is Electronic.


*This issue of the fanzine is dedicated to Matt Lininger. It was Matt who inspired us with the idea to do a fanzine about role-playing games and Doctor Who. As we talked about sharing our ideas and knowledge of years of gaming with others, the idea for he Diary of Doctor Who Role-Playing Games was born. Thanks, Matt!*

# REVIEW: ELEVENTH DOCTOR SONIC SCREWDRIVER

By Sister Sophia and Zepo

**4 of 5**

TOY
CHARACTER OPTIONS (2010)
MSRP $25.99

The *Doctor Who* Eleventh Doctor Sonic Screwdriver is a great prop for Living Dungeons such as we covered in Issue #8. But as a toy, how great is this item?

As a prop replica, this toy looks just like the Eleventh Doctor's. Considering that this is the most complex sonic screwdriver (opening up with multiple moving parts) the design of this toy seems to hold up both visually and functionally. It looks good — but how does it feel?

This sonic screwdriver is a bit lightweight for us. Sure we understand that a metal replica would weigh more (and cost more) but this plastic version just feels a bit light in the hand. This also throws the balance of the whole screwdriver off a bit. The spring loaded action of the sonic itself is very cool, and the sound effects and lights are very authentic. It makes the eleventh Doctor noise instead of the sound of the Ninth and Tenth Doctor's sonic. There are actually two different sounds (one high pitched and one low) that this toy makes. The light and sounds make it a fun toy that you cannot take your hands off one you start pressing the buttons.

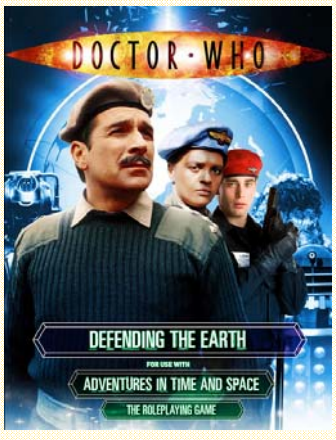
This version comes with two buttons. One on the side, which can be used to activate the sonic screwdriver when it is in the closed position, and another hidden in the pommel under a small hidden lid. The second button is to activate the screwdriver when it is in the open position (as pictured on the left). This lid however does not snap closed and after using the toy a while it started to hang open on its own.

A bit expensive for a plastic toy, overall this is a worthwhile item that can be used as a prop in your games!

***4 out of 5 TARDISes.***

## CUBICLE 7 PRODUCT UPDATE

Cubicle 7 have updated their website and also their release list for their upcoming *Doctor Who: Adventures in Time and Space* RPG edition and supplements. Their website now lists "Summer 2011" as the release date for the new 11th Doctor (2nd edition) core rules set, 11th Doctor (2nd edition) Gamemaster Screen, "The Time Traveller's Companion" supplement, and the "Defending the Earth" (UNIT) supplement. This results in a delay of all four of these products again. The "Time Traveller's Companion" and the "Defending the Earth" supplements have both been pushed back now for over one full year from their originally announced release dates! Here's hoping that we get these promised items eventually, as we are really looking forward to them.




**THE DWAiTS 2nd EDITION AND GM SCREEN AND PROMISED SUPPLEMENTS**

DOCTOR WHO
The Official Unofficial Website
of the Doctor Who Roleplaying Game
by Cubicle 7
ADVENTURES IN TIME AND SPACE

## DWAiTS FORUM UPDATED

The *Doctor Who - Adventures in Time and Space* RPG Game Forum which can be found at:

**http://dwaitas.proboards.com/index.cgi**

was recently updated to give it a new design style featuring the 11th Doctor. This seems to be in conjunction with Cubcile 7's restructuring of the game to feature the new branding of the series and also of the new 2nd Edition of the game itself. The design compliments the site which is a great resource of information for the DWAiTS game. We recommend those interested to visit and join the site.

## TARDIS LANDS AT GRADUATION

On 28 May 2011, DDWRPG contributor and *Doctor Who* RPG player Al Sumner Jr. graduated with his Master's degree in Engineering from the Milwaukee School of Engineering (MSOE). Never one to pass up the chance to be creative, Al took the time to build a small TARDIS, complete with working flashing light, and put it on the top of the mortarboard of his graduation cap. As he entered and left the auditorium the TARDIS light was flashing. Al explained, "It always flashes when the TARDIS arrives or leaves!" The light was also turned on and flashing as Al walked the stage to collect his Master's diploma for his hard work. Congrats to Al Sumner Jr. for the success in completing his degree and even more his report-worthy creativity. Well done, we're proud of you.

**AL'S GRADUATION CAP WITH THE TARDIS ON IT**

**AL AND NICK AFTER THE GRADUATION CEREMONY**

# FOOD AT ROLE-PLAYING GATHERINGS

Role-playing games take time — the average game is about 4 hours long. Even if fitting in a game between meals, very often the players will get thirsty and hungry, and that does not even take into account the marathon eight to 12 hour sessions that players often volunteer to be a part of as the fun and excitement of the game keeps them at the table. But after a while most everyone gets hungry. Sharing a meal is perhaps the most universal of all social activities so it should not be a surprise that the social activity of gaming would in many cases combine both of the activities. And, lets face it, if one does not eat, one will eventually die.

But eating at a game table can be distracting as the focus of the get together is the game and storytelling at hand. The trick to avoiding this is to either plan for some snacks at the table, or schedule in specific times to eat. Either way can work, and too often gamers do both—much to the detriment of their health and fitness.

Providing snacks and having foods creates a common experience that brings people together — just like a game does. To do both creates a welcoming atmosphere and also helps one manage time rather well. Food is something many of us enjoy, just like gaming.

We decided to do an article on foods that are popular at the gaming table, but as we put together the list of items that were favored, we realized that we were mainly listing junk foods. We decided to add a healthy snacks section and encourage gamers to eat healthier foods at the table and at home. Choosing to eat more whole grain foods, and food that are not processed (adding empty calories) can help keep one thin and healthy. If one is willing to put extra time into creating a module or working on a character, why will many gamers not do the same for their health and prepare their own food? We only get one body and need to take care of it. Think of it like getting a single character sheet for yourself. Take care of it and you can game for decades...

Likewise, making sure that players get out and exercise is another important element of health. It does not help that table-top gaming is a social activity that usually finds a group of people sitting down for hours on end, often snacking on high calorie and high fat foods. So what can you do about it? Game Masters can get creative. Play a module while the group goes for a walk together. We have a player in our group who likes to in-line skate, so maybe do a module on the road as you go somewhere. GMs can put physical elements into modules as well. If the players need to actually get up and move to play the game (such as a living dungeon) then they may get some exercise as well as enjoying some gaming.

Enjoy this list of ideas, but remember that health and wellness are more important than just the short term enjoyment of the easily available snacks at hand. Be a smart gamer and make good food choices too.

## CLASSIC GAMING SNACKS

**CHEETOS** - The classic cheesy corn chip snacks. Available in crunchy or puffy types. A classic that appears at the table at one time or another at almost all RPG games. Even the Dead Alewives' classic audio comedy skit “Dungeons & Dragons” refers to them. Not available in all countries. Poor Czechs!

**POTATO CHIPS** - Tons of different types and flavors and always a classic snack. We tend to like the plain style, usually with ridges, so Ruffles brand is a favorite of ours as it makes using dips easy. We really like the natural or baked line to cut calories and be a little bit healthier when we can be.

**CHIP DIP** - There are many kinds, and our favorite is Dean’s French Onion Dip. Looks like ranch, but tastes tons better. We like the Lite version with half the calories.

**GUACAMOLE** - One of the healthiest junk foods you can get (but still a bit fatty). Fresh made is the best. Worth a trip to Chipotle to get some. We recommend making your own.

**LICORICE** - The strawberry or cherry flavored kind. Always a hit at a gaming table as people chew on the sweet ropes. Classic black is an acquired taste.

**M&Ms** - There are now many different types, but the peanut or plain varieties are still the best. At our table, peanut M&Ms seem to empty a bowl faster.

**CRACKERS** - Ritz are the name brand for great taste, but many different types will do the job. One of our favorites at the DDWRPG gaming table are Wheat Thin Fiber Selects. They always go over well with our players. With crackers there are many different types—regular, low sodium, no salt, low fat, plain, flavored, whole wheat, cheese flavored, mini-sized and so on. Most taste pretty good, but the real kicker of course is toppings such as cheese or salami as a great addition as well. Plain is fine, but the toppings makes the event classier and tastier, and of course, more costly.

**PRETZELS** - Straight, curled, round or pretzel rolled, these are a classic low fat, and low sugar, snack for the gaming table. Pretzels can also be eaten with dips. One we like is brown mustard, especial for warm soft pretzels.

**TWINKIES** - With a shelf life good until the Dalek's invasion of Earth in 2150AD, Twinkies may have no particularly good nutritional value, but they sure taste yummy when gaming.

**SWISS ROLLS** - Formerly "Swiss Cake Rolls" and the same as the more expensive Hostess "Ho-Ho". Like the Twinkie, not good for you but tasty.

**COOKIES** - From chewy chocolate chip to Oreos, cookies are always a hit with gamers. Variations are always tasty too. Girl Scout Thin Mints rule.

**BEEF STICKS** - Unless you have vegetarian players, these are always a hit. If not beef sticks, beef jerky (less fat, but more expensive) are a great alternative too. Beef jerky has numerous flavors to try as well. Recommended.

## RECIPE: RICE KRISPY TREATS

**INGREDIENTS:**

- 3 tablespoons of butter or margarine
- 1 package (10 oz., about 40) regular marshmallows (or 4 cups of miniature marshmallows)
- 6 cups of Rice Krispies

**DIRECTIONS:**

1. In large saucepan melt butter over low heat. Add marshmallows and stir until completely melted. Remove from heat.
2. Add Rice Krispies cereal. Stir until well coated.
3. Using buttered spatula or wax paper evenly press mixture into 13 x 9 x 2-inch pan coated with cooking spray. Cool. Cut into 2-inch squares. Best if served the same day.

**MICROWAVE DIRECTIONS:**

In microwave-safe bowl heat butter and marshmallows on HIGH for 3 minutes, stirring after 2 minutes. Stir until smooth. Follow steps 2 and 3 above. Microwave cooking times may vary.

**NOTES:**

- For best results, use fresh marshmallows.
- 1 jar (7 oz.) marshmallow crème can be substituted for marshmallows but is not recommended.
- Diet, reduced calorie or tub margarine is not recommended.
- Store no more than two days at room temperature in airtight container.
- To freeze, place in layers separated by wax paper in airtight container. Freeze for up to 6 weeks. Let stand at room temperature for 15 minutes before serving.

[Source: http://www.ricekrispies.com/recipes/the-original-treats.aspx ]

## CLASSIC GAMING DRINKS

**MOUNTAIN DEW** - The classic gaming soda pop. Caffeinated and sweet, this is the one they make gaming jokes about.

**JOLT COLA** - The other classic gamer soda. Double the caffeine of regular soda back in the day. We were not a fan of it, but to not mention it would not be right either.

**ORANGE SODA** - A classic at our games. Whether Sunkist or another brand, all gamers seem to love it.

**COCA COLA** - The classic cola. We preferred Pepsi at our games, and others liked the previously mentioned Jolt. Choose your fave.

**KOOL AID** - Some of us do not like carbonation, but love sweet drinks. Ohh, yeah!!

**WATER** - Now our favorite, and the only one that really quenches thirst. Irreplaceable and better than all the rest on the list. Best of all, unbottled it's usually free.

## RECIPE: CYBERBOMB

**INGREDIENTS:**
- orange soda
- cola soda

**DIRECTIONS:**
1. Pour orange soda into a glass until 2/3 full.
2. Slowly pour cola soda into the remaining glass, so that the top of the glass is filled with soda creating a layer of cola above and unmixed with the orange soda.
3. Drink. (The flavors will mix as the soda is drunk)

**NOTES:**
- The Cyberbomb was "invented" by Dave Hewett and Nick Seidler during the first year of the DDWRPG *Doctor Who* RPG campaign. It became the official drink of the campaign in the early years. Invent your own soda mix for your campaign.
- You can create other drink mixes as a player's aid to involve the sense of taste. One of our favorite unexpected gaming aids is to have the players taste a drink to add to a game experience. Mixing Tang orange drink and heavy salt can create the taste of what it might be like swimming in an alien ocean for example.

## HEALTHIER GAMING FOOD OPTIONS

Gamers, more than most groups, do not eat as healthy as they could at their gatherings, but that is changing a bit. Being health conscious is really in fashion and making sure to have good options at a game or a get together is not just a good idea any more, but something that hosts should really plan for.

Players need to make sure that they do not eat all the way through a game, and make sure to pick the best nutritional choices as well, or one will be hungry again rather quickly. That said, what one eats helps one be healthy and stay fit as well. Here are our favorites…

**VEGGIES** - Carrots, celery (a favorite of the 5th Doctor), broccoli or even raw beets. Vegetables are healthy, filling, and fun to crunch on.

**FRUITS** - Sweet and also great. We love grapes at games because they are handy. Apple slices and even oranges are fun too, but take time to prepare by cutting them up.

**RAISINS** - The simples of dried fruits. We also love apricots and other dried fruits too.

**TRAIL MIX** - Raisins too boring by themselves? Try adding nuts and creating a great trail mix. Want to cut down on your M&M intake? Add nuts and cut your calories and sugar. A great alternative to just plains nuts or raisins.

**NATURAL CHEETOS** - Frito Lay's new natural line of Cheetos, made with real white cheddar cheese top ALL other Cheeto variants (even the crunchy ones – hard to believe). With all natural ingredients this is a better and tastier choice. There are also Ruffles, and others in the line. Recommended.

## RECIPE: POLICE BOX BLUE PAINT CAKE

by Jeff Miller

**INGREDIENTS:**

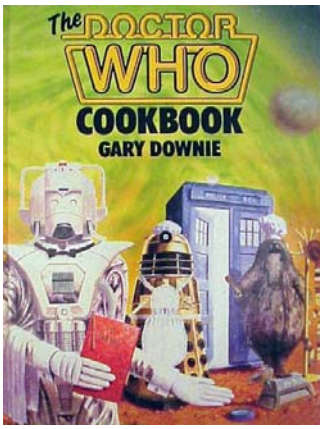
- 1 white cake mix
- 1 small (4 oz.) blue raspberry Jell-O mix
- 8 oz. Cool Whip
- 1 cup boiling water
- 1/2 cup cool water

**DIRECTIONS:**

1. Make cake according to package directions.
2. Cool cake 20 minutes. Then using utility fork poke cake at 1/2 inch intervals.
3. Make Jello using 1 cup boiling water and 1/2 cup cold water.
4. Pour Jell-O slowly over cake covering all holes.
5. Chill 3 - 4 hours.
6. Spread with Cool Whip.

### GAMING AIDS

Food is a universal and can be a great gaming aid for GMs looking to immerse the players. Serving exotic dishes helps the players get the feel of eating in the alien culture where they might be. You can also work your food break into the game. We love doing a module where you serve food, and then as the game continues asking "who ate the crackers?" (for they were poisoned by the villain) ...




## REVIEW: THE DOCTOR WHO COOKBOOK

2½ of 5

Written by Gary Downie BOOK (1985)

Published by WH Allen

ORIGINAL PRICE £6.95 / TT COLLECTABLE PRICE £11

A novelty from the moment it was published, *Doctor Who* production assistant Gary Downie wrote this cookbook by getting submissions from the actors and crew who worked on the program. Filled with fairly good recipes given *Doctor Who* names. Photos of the actors cooking add to the fun. Worth having and using if throwing a theme party.

***2½ out of 5 TARDISes.***

## RECIPE: DAVROS FINGERS IN GARLIC SAUCE

by Jeff Miller

**INGREDIENTS:**

- 1 roll of Pillsbury soft breadsticks
- 1 Handful of sliced almonds (*that pun was unintentional. Promise.*)
- For some extra flavor, some melted butter and garlic powder

**DIRECTIONS:**

1. Turn the oven to 350 degrees.
2. Unroll the breadsticks onto a large cutting board (or your counter or wherever you like to do doughy things)
3. Using a pizza cutter, slice each breadstick into two skinnier versions, and place the long, skinny dough pieces in a row on a cookie sheet.
4. Pull each long skinny piece into two pieces. Grabbing with your very own fingers near the middle, pull them apart, and then cut again down the middle with the pizza cutter, so that each long skinny dough piece is now two.
5. Press a sliced almond onto the tip of the skinniest end of the breadstick dough (hopefully in the middle, this is why I had you pull them apart a little) - that will help them look a little more like fingers. Really, it's all about the nasty almond fingernail—so even if you just cut them in half without all the pulling nonsense, they'll still look fine.
6. If adding butter mix in the garlic powder, use a pastry brush to brush a little melted butter onto the dough now.
7. Bake for about 12 minutes, until they're puffy and start getting the teensiest brown on the top. Start checking at about 10 minutes as ovens vary.
8. Let cool for five minutes or so, then using a turner, remove the breadsticks from the cookie sheet.
9. Arrange on a plate or anywhere else you, and everyone else, will be able to fully appreciate them in all their super-severed glory.

## CLASSIC GAMING WARM FOOD

**PIZZA** - THE classic gaming food. Warm and somewhat healthy with almost all food groups included depending on what type you get. Try to get one that is less greasy and it's a great choice. We have yet to meet a player at one of our games who has not liked it as a food. Of course, deciding on toppings may take longer.

**CHINESE** - Another food that a lot of our players seem to like, and again a somewhat healthy choice depending on what is ordered. A bit harder to coordinate depending on where you are, but often popular. This is usually easy to order individual orders of as well and usually comes with a fortune cookie too. A fun in-game thing to do, is make the characters do or act on the fortune in the cookie.

**MEXICAN** - Tacos and burritos are a classic game food, if made by the host or ordered. Chipotle burritos are recommended, but sometimes nothing hits the spot like a trip to Taco Bell (if in the USA anyway). Often cheap but filling. Again, can be healthy if choosing less greasy ingredients and toppings.

## GAMER FOOD ETIQUETTE

Here are some tips for gamers who are eating at the game table to make sure that they order and consume their eatables properly:

- Make sure that you **do your part and bring snacks to share with the other players** once is a while. Do not be the person who never contributes.

-**Do not take someone else's food without first asking**. This courtesy is appropriate in all situations.

- If ordering food for delivery, **ask the other players if they want something ordered** as well. Nothing is more rude than having food brought to you when others are also hungry and would have ordered had they known someone was doing so. If someone is missing when you announce that you plan to order, make sure to tell the other person too.

- If ordering food for delivery (or at a restaurant that brings you the food) **be sure to have money for tip** as well (at least 18% no exceptions, and tip more if appropriate). You had better ensure you have money for tax as well. If you fail to consider those who provide your food, or lean on others in your group to cover your financial shortcomings, you will seem boorish and cheap. We promise that other players notice this and your personal reputation will suffer. If you cannot afford the tax or tip you should not be ordering food.

- When eating, **chew with your mouth closed**. Duh!

- **Do not "play" with the food**. Food is not the game.

- **Do not burp or fart** at the game table. If you need to, excuse yourself from the table and return after doing so in private. Yes, we know that games are often played with your friends whom we know you may not be attracted to or trying to impress. However, how one acts even in casual company is how people often judge the "real" you and etiquette is how others perceive a person in any situation. Plus the lack of courtesy there may create habits that make you look bad in other company that may matter more (like a date or a business dinner). This is enough of a problem at many game tables that we have to include it. Don't do it.

- **Clean up when done** and put waste in the garbage.

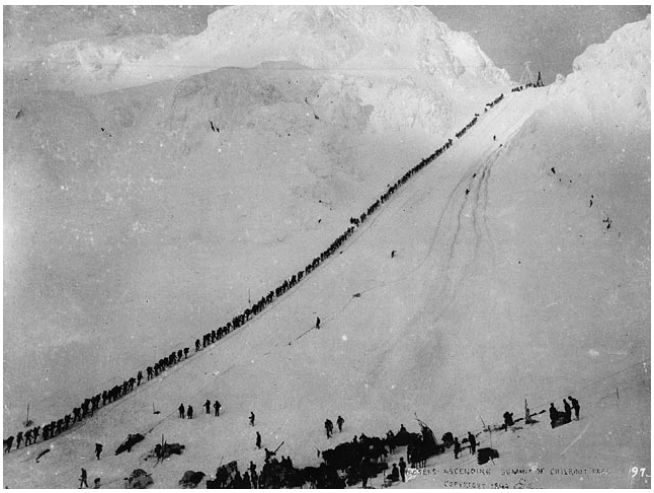
- **Make sure your character sheets are in "Character Condoms"** (magazine or comic book protective sleeves). This protects them from food or drink spills. This may not be etiquette but it is a great tip.

# MODULE: "THE COLD RUSH"

*"The Cold Rush" is a* Doctor Who *adventure module set on the planet Earth in the Canadian Yukon during the Gold Rush of 1898CE. This adventure deals with the TARDIS crew encountering an Ice Warrior that has crashed on Earth. This adventure module can be run with either a group featuring the Doctor and Donna or another group of time travelling players.*

The TARDIS crew land in the cold, snow covered mountains in the Canadian Yukon Territory in the year 1898CE. Players with knowledge in history (such as the Doctor) will know that this is during the gold rush in the Yukon, where many prospectors and adventurers have come in the hopes of finding gold and striking it rich. Word reached America of the gold find the year before, and though in Canada, many of those in the area prospecting are Americans and also immigrants. A short distance from the TARDIS is a large mining camp (a small city really), where the prospectors and miners have set their camp, not too far from the Chilkoot trail that has brought the miners to the area.

**MINERS CAMP AT THE HEAD OF THE YUKON RIVER**



**MINERS AND PROSPECTORS CLIMB THE CHILKOOT TRAIL**

**AN ICE WARRIOR HAS CRASHED AND IS HELPLESS**

Exploring the miners camp, the miners are made up of many gruff and tough men who are in the area. Female companions, such as Donna, will get a lot of attention from these men and will illicit a fair number of cat calls and propositions from the lonely men — many of whom have not seen a woman in months. Among the group there are also gentlemen and friendly types too.

When reaching a tent restaurant, where the TARDIS crew may decide to grab a bite to eat, a few men returning from the wilderness come in and make an announcement to those in the establishment. Out in the wild, they say, there is some sort of creature that has been spotted. It is like nothing ever seen before. The prospector are concerned for their safety, and a debate rages. Some suggest a hunting party to make sure the area is safe. Others, down on their prospecting luck, suggest that they go into the wild and capture the beast—perhaps making their fortune by selling it to a zoo or some scientists. Either way, the crowd builds into a small mob that begins to arm itself and prepare to head for the hills in search of what is described as "A man like creature, with a hard shell—colored green with crab like-claws. Inhuman and devilish". The crowd is riled and plans to split into various groups to begin a search for the creature.

The TARDIS crew can choose one of the groups to join, or head out on their own. The situation is that a Martian spaceship has accidentally crashed in the mountains. One of the Ice Warrior crew have survived, but are without communications, weapons, or means of help. The Ice Warrior is also without food, and has become more bold, trying to approach prospectors and camps in the hope of scavenging something to eat. Because of its appearance it has scared the humans that have seen it.

The characters must find and engage the Ice Warrior. They should help it get off planet. Encounters that may happen include convincing the party of humans that they are travelling with (if doing so) that the Ice Warrior is intelligent and means no harm. Avoiding other groups that want the Ice Warrior captured or dead is another obstacle. The TARDIS characters must help the Ice Warrior either call for help, or return it to the TARDIS (travelling back to the miner's camp) without too much danger. It is the lack of understanding of the humans that is the real danger here.

# HISTORICAL NOT JUST PSEUDO-HISTORICAL ADVENTURES

When the *Doctor Who* story "Black Orchid" was broadcast in 1982, this was the last time a purely historical story was shown on the program. "Black Orchid" did not feature any extraterrestrial threat or interference, but just featured the TARDIS crew landing on Earth in the 1920s and becoming involved in the events that were unfolding once they arrived. One might even suggest that the story is not really a historical, as the events the crew do encounter are fictitious as opposed to part of actual recorded history. Either way, the two-episode adventure did not feature a fantastical element or aliens of any sort.

The historical stories that do feature fantastical elements and aliens are often called 'pseudo-historicals" in *Doctor Who* circles. This is because the setting or trappings of the story relate to a historical time, person, or event but there is also an influence beyond those that should have been there. Since 1982 there have been plenty of pseudo-historical adventures on the program, and more than likely most of the adventures that Game Masters run in their *Doctor Who* RPG campaigns are pseudo-historical modules as well. There is often an undue alien influence or threat that the adventuring party can square off against to save the day. After all, defeating the Daleks so that the English can rightfully win the Battle of Britain is exciting.

So is witnessing real history unfold.

Game Masters should challenge themselves to run adventures that do not rely on the fantastical. Present a story in which the characters discover that the villains of a situation may not be as cut and dry as one expects. Often in real history those that are remembered as heroes often also have a villainous side, and vice versa.

The Allies defeated the Axis powers in World War II, and thanks to the discovery of the Nazi's attempted "Final Solution" of trying to destroy the Jews, the Allies have been able to claim the moral high ground. However, the Allies share their atrocities — the firebombing of Drezden which killed thousands of civilians, the internment of Japanese-Americans in camps, the murder of surrendered Germans during D-Day and other engagements. History also cheats memory. People remember the Nazi genocide of the Jews, but often fail to remember that Roma (Gypsies), Catholics, Homosexuals, and Political Dissidents were also killed in the extermination camps in large numbers. The pink triangle symbol often used as a "queer-power" political symbol is actually taken from the Nazi's use of it to label the gay concentration camp prisoners. The opportunity to put popular culture into the historical context from which it derives can be a very powerful gaming moment. Imagine Captain Jack being captured and interned by the Nazis. An adventure such as that can have a profound and sobering effect on the players.

Historical adventures do not need to be grim or serious all the time either. A visit to the 1893 Columbian Exhibition World's Fair in Chicago can be full of whimsy and fun. Perhaps the players take a ride there on the first Ferris Wheel or partake in the beer contest where Pabst would end up winning the Blue Ribbon. The point should be that real history can be just as engaging, sometimes even more so, than the pseudo-historicals that now dominate the show.

**THE TARDIS CREW IN "BLACK ORCHID"**

**A GELTH COMES FACE-TO-FACE WITH CHARLES DICKENS IN "THE UNQUIET DEAD"**

**UPCOMING ADVENTURE THAT COULD BE EITHER A HISTORICAL OR A PSEUDO-HISTORICAL**

## MODULE: "COWPENS"

"*Cowpens" is a* Doctor Who *adventure module set on the planet Earth on 17 January 1781CE. This adventure deals with the TARDIS crew visiting perhaps the most important and decisive battle of the American Revolutionary War. This adventure module can be run with either a group featuring the Doctor, Ian, Barbara, and Vicki or another group of time travelling players.*

The TARDIS crew lands near the Broad River in South Carolina in the year 1781CE. It is very early in the morning and still dark outside on a warm winter early morning. Characters with a knowledge of Earth history (such as Ian and Barbara) have a good chance to know that this is during the time of the American Revolutionary War (called the American War of Independence in the UK).

As the players explore the area, they will have a chance to make awareness or intuition rolls. Those that make their rolls will realize that there are in fact three people watching the group as they wander around the lightly wooded area. Whether the characters try to ignore or engage the three people, the following events unfold. The three people step out of the shadows and approach the TARDIS crew members. Dressed in clothing of the era, the three men are rather rough, and wear brown jackets. Each of them carries a flintlock musket, and one also had a sword at his side. The TARDIS crew are immediately told to "Halt" in a gravelly Southern American accent and are surrounded by the group. The group have been captured by some Colonial army scouts who have been keeping tabs on the British Army, who are currently moving North towards the revolutionary army's position. Whether they resist or not, the players will be captured and marched to the North (where the scouts plan to give their report). If any of the characters speak or try to negotiate with the three American scouts, the scouts will point out their English accents and accuse the TARDIS crew of being spies or scouts themselves. They will also berate the Doctor and Ian (or other male characters) for using women and girls as spies (if they are present in the group).

The TARDIS crew members are led to a series of tents. As they get closer they can see that there are blue coated colonial soldiers that are waking up and getting prepared (even before the dawn's earliest light). The group

### HISTORICAL CONTEXT

The Battle of Cowpens was the decisive battle in the Southern Campaign of the American Revolutionary War. It was an overwhelming victory that significantly helped American morale and turned Colonial public opinion to support of the revolutionaries. After the battle, the British had lost most of their light infantry which weakened them and they eventually retired for rest in Yorktown, where the final battle of the war occurred and the British surrendered.

**For more information on the battle visit: http://en.wikipedia.org/wiki/Battle_of_Cowpens**

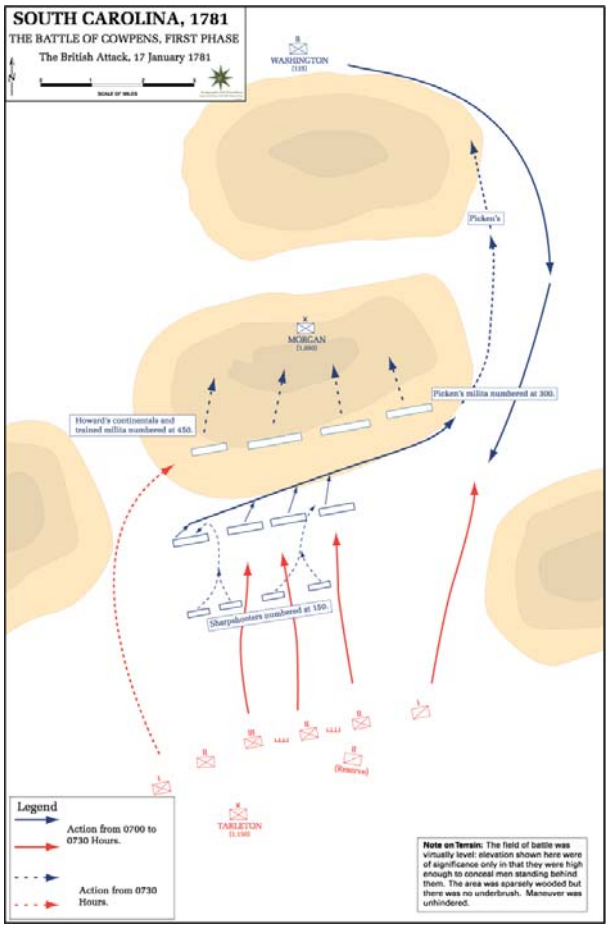
## MILITARY CONTEXT

Morgan's plan at the Battle of Cowpens took advantage of Tarelton's tendency for quick action and his distain for militia. Tarelton's men were unrested and unfed when pressed into the battle after marching to the battlefield. At the battle, Colonial marksmen were positioned to the front, followed by the militia, with the regulars at the hilltop. The first two units were to withdraw as soon as they were seriously threatened, but after inflicting damage. This would invite a premature charge from the British. As the British forces approached, the Americans, with their backs turned to the British, reloaded their muskets. When the British got too close, they turned and fired at point-blank range in their faces. The militia men who retreated after taking their first shots, then rallied and returned to the battle on the flank. The tactic resulted in a double envelopment. In less than an hour, Tarleton's 1,076 men suffered 110 killed and 830 captured. The captives included 200 wounded. Although Tarleton escaped, the Americans captured all his supplies and equipment, including the officers' slaves. Morgan's cunning plan at Cowpens is widely considered to be the tactical masterpiece of the war and one of the most successfully executed double envelopments of all of modern military history.

are led into a guarded tent where they are held for about five minutes before the arrival of an older man and his entourage. The man who has arrived to meet the group is American Brigadier General Daniel Morgan. He and his staff will question the TARDIS crew, trying to establish if they are in fact agents or scouts for the British forces. Unless the characters admit to being so, or critically fail their explanation, they can clear themselves of this crime. Though the crew may speak with English accents, this is not too uncommon for the colonies and its recent immigrants. General Morgan's short interrogation of the TARDIS crew will be interrupted by his Aide de Camp who will enter the tent bringing word that the scouts who captured the TARDIS crew are reporting that British are advancing, having marched all night, and that "Bloody Ban" (Colonel Banastre Tarleton) seems to be leading the British troops.

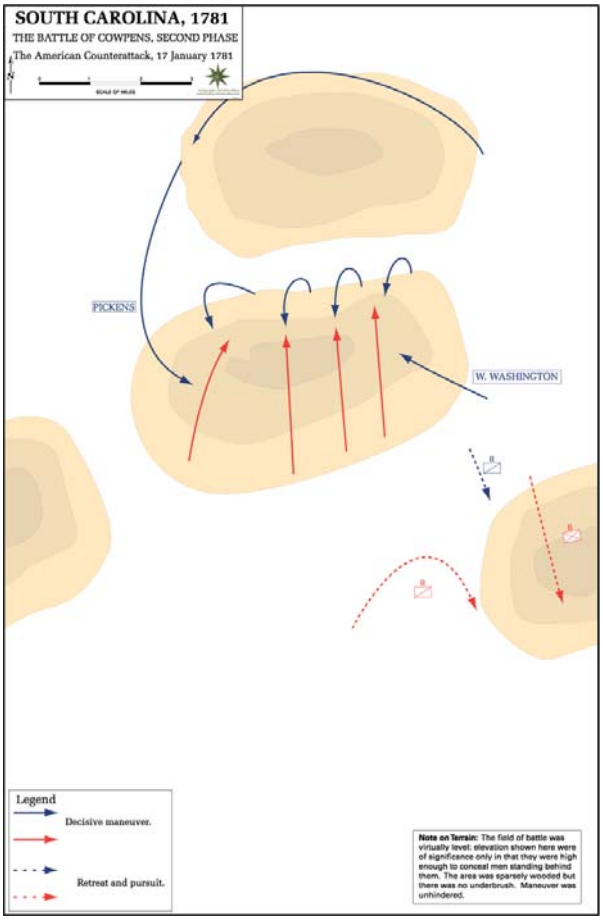
General Morgan will quickly hold a meeting of his staff, ignoring the characters that are present. He will put the situation on the table so to speak as he tries to draw up a strategy for the battle that is sure to happen that day. He acknowledges that he has three sorts of troops: colonial regulars, who can be counted to stand their ground; state militia men, who tend to break under fire and leave their posts; and sharpshooters, usually members of the militia but who are excellent shots. He explains that he has chosen this battlefield because of the terrain — rather open but with some hills that can hide the view of troops held in reserve, with the Broad River to the North. He explains that he has chosen the location because it may give him a slight tactical advantage, and by positioning the river to his North, the malitiamen who are known to retreat will have to remain and fight as they cannot flee the battlefield because of the natural barrier. However he is unsure of how he might proceed in

**THE COLONIALS CHOSE THE BATTLEGROUND**


SOUTH CAROLINA, 1781
THE BATTLE OF COWPENS, FIRST PHASE
The British Attack, 17 January 1781
WASHINGTON
Picken's
MORGAN
Picken's militia numbered at 300.
Howard's continentals and trained militia numbered at 450.
Sharpshooters numbered at 150.
(Reserve)
TARLETON
Legend
Action from 0700 to 0730 Hours.
Action from 0730 Hours.
Note on Terrain: The field of battle was virtually level: elevation shown here were of significance only in that they were high enough to conceal men standing behind them. The area was sparsely wooded but there was no underbrush. Maneuver was unhindered.

**PHASE ONE OF THE BATTLE**

**THE BRITISH ADVANCED TIRED AND UNFED**


SOUTH CAROLINA, 1781
THE BATTLE OF COWPENS, SECOND PHASE
The American Counterattack, 17 January 1781
PICKENS
W. WASHINGTON
Legend
Decisive maneuver.
Retreat and pursuit.
Note on Terrain: The field of battle was virtually level; elevation shown here were of significance only in that they were high enough to conceal men standing behind them. The area was sparsely wooded but there was no underbrush. Maneuver was unhindered.

**PHASE TWO OF THE BATTLE**

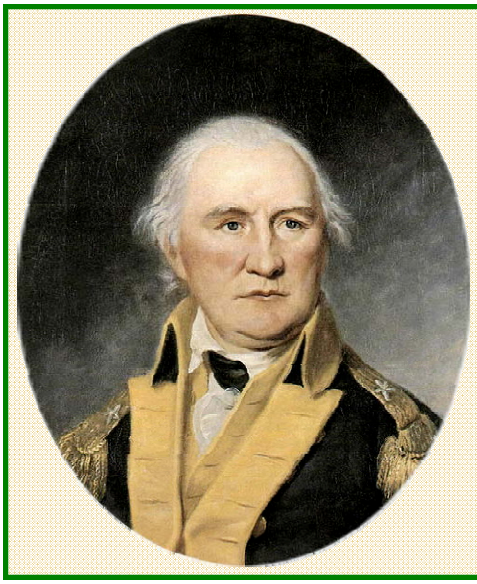
**THE COLONIAL'S MILITIA SEEMS TO RETREAT**

the battle. While Morgan and his troops come up with different plans, Morgan is not to happy with any of them. Morgan insists that he must somehow deceive the British troops into a position of weakness. He needs to find an order of battle.

Characters may be reluctant to help General Morgan plan his strategy, but that is exactly what they must do. Characters with a skill in history, such as Barbara, have a chance to realize that this may be the military turning point of the American Revolution (which it is). The battle is a critical moment in history.

Players can come up with various ideas for how to engage the British. The sidebar on the previous page (entitled "Military Context") will give the detailed plan that the players must come up with, but this can be described in much simpler terms. The British are tired and hungry, so if Morgan engages them in the morning before they can rest, the Colonials will have the advantage. Morgan must then be convinced to not count on his marksmen and militia. Instead they should be withdrawn after inflicting damage and retreat (behind the hill's high ground so they are unseen). This will lure the British into thinking they have the advantage and advance against the more hardened Colonial regulars. However, the militia should rally and then return to the engagement on the flank (attacking from the side). It is a simple plan, but the return of the militia will be completely unexpected and with their return, the British will be caught in a double envelopment overwhelming them. This maneuver is key to the victory of the battle.

As a GM, if the players hint towards any of these tactical ideas or get close, General Morgan should take the suggestion and say, "I like it. What if we…" and expand on the Character's suggestions. Even if the characters make poor suggestions, Morgan will point out why the idea is not sound (saying things like "The British will out gun us in that case" or "We are not veteran enough to try that"). The GM can help the players formulate the right plan by having Morgan realize why their suggestions are a good idea or not. Morgan himself should then expand on the player's ideas to truly make the order of battle his own. Morgan is a tactical genius, and Cowpens would be his moment in the sun—as he helps change the



## IMPORTANT NPC: AMERICAN BRIGADIER GENERAL DANIEL MORGAN

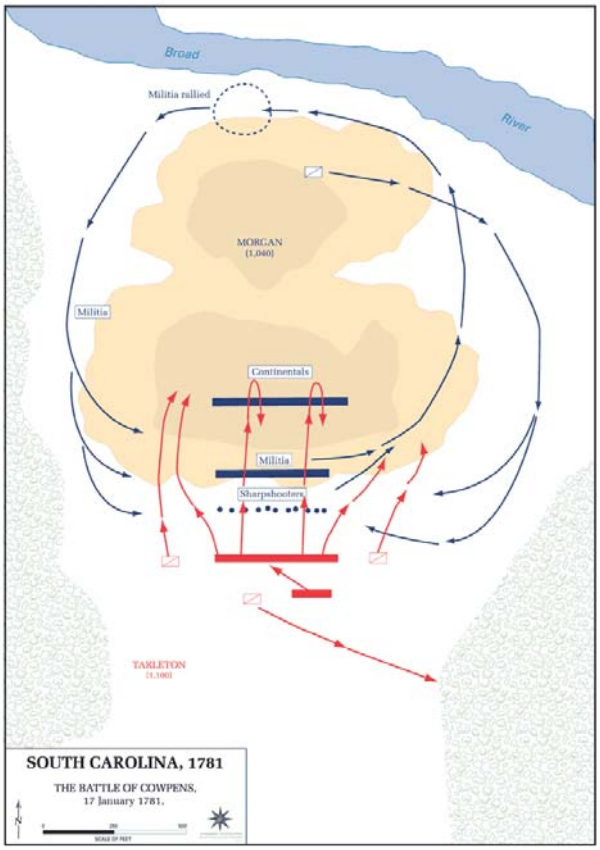
Born in 1736, BG Daniel Morgan was 55 years old at the time of the battle. Morgan has been a civilian teamster during the French and Indian War, and was sentenced to 499 lashed for hitting a superior officer and survived, which gave him an hatred for the British army. At the start of the American Revolution, he was made a Captain and formed a Virginian militia rifle company. Involved in the Invasion of Canada he found success, and was promoted for his efforts. Due to back pain and dissatisfaction for lack or promotion, Morgan retired from the Army in 1779. He was asked to reenter the army and was promoted to Brigadier General in late 1880. After the war, Morgan was called back to service to help suppress the Whiskey Rebellion which he did without violence, and later served in the US congress. Morgan died on 06 July 1802CE.

course of the war. As a smart officer, Brigadier General Daniel Morgan is wise enough to listen to others and take the best suggestions to create a well rounded plan.

If any of the British born characters are reluctant to help the American general, because of their own nationalism, the Doctor (or appropriate Time Lord) should let them know that this situation (and the power of history) is greater than any nationalistic drive. This event needs to result in an American victory as that is how history unfolded. Without this victory, the United States of America as a country will never exist and history will be derailed.

Before dawn, the Colonials will break down their camp and prepare their forces. The red coated British will arrive, first with horse mounted cavalry scouts who will then ride off. Morgan will issue the order for the Colonials to muster and line up preparing for battle. The British infantry will soon march to the battlefield and advance on the Colonial troops. The battle is about to begin. The characters can observe the rest of the battle safely and watch history being made, or they can get involved by either participating in the fighting or by assisting the wounded. This really depends on the type of party the players have.

The plan works brilliantly, as the over-confident British engage the Colonial forces who use marksmen to inflict damage on the advancing Brits. The Colonial militia fire one round of shots and quickly leave the battlefield to the East, retreating behind the hill's high ground (and obscured from sight where they rally). The American regulars fire a shot and then turn as if retreating—but instead they reload. The British believe they have the advantage and charge, into the rifles of the now reloaded Americans. At the same time, American cavalry attacks from the East and the militia returns to the field on the West. It is a double envelopment that quickly defeats the Brits. After the battle ends, many of the British will be captured or routed. The Americans have won a significant military and psychological victory that will change the course of the war. If seeing the characters again, Morgan will proclaim them "honorable patriots" and allow them to go as they wish. The crew can return to the TARDIS having seen the course of history unfold.

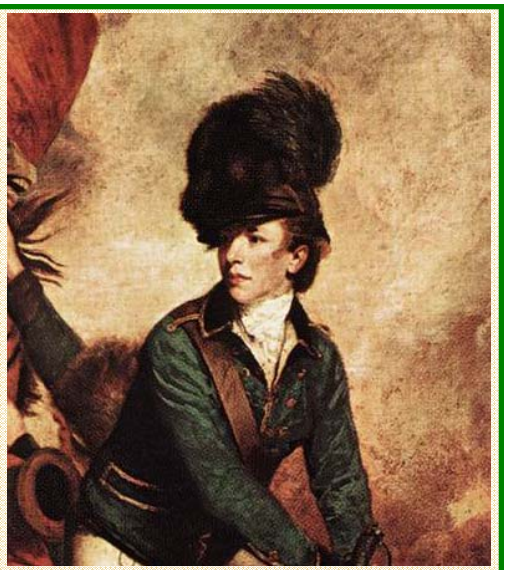



**TACTICAL OVERVIEW OF THE BATTLE**

**THE COLONIAL MILITIA RETURNS ON THE FLANK**

## IMPORTANT NPC: BRITISH LIEUTENANT COLONEL BANASTRE TARLETON

LTC Banastre Tarleton was a young commander in the British army, only 26 years old at the time of the Battle of Cowpens. Tarleton had a somewhat spectacular career after capturing Colonial General Charles Lee in December 1776. In the war he won decisive victories at Monck's Corner and Fishing Creek. He became somewhat infamous among American troops after his victory at the Battle of Waxhaws, when his men killed American soldiers after they had surrendered. This got him the nickname of "Bloody Ban" and "The Butcher". Tarleton survived the war, and returned to Britain where he was elected to parliament in 1790 and was a supporter of the slave trade. Later he was knighted. Born on 21 August 1754CE he died on 16 January 1833CE, the day before the 52nd anniversary of his defeat at Cowpens.



## MODULE: "THE LIGHTNING BUG"

*"The Lightning Bug" is a* Doctor Who *adventure module set in space on the planet Mossin in 2517CE and the spaceship Serenity in the year 2517CE and 2357CE. This adventure deals with the crew helping ensure the history of the civilized worlds. The module is a crossover with the television show* Firefly. *This adventure module can be run with either a group featuring the Doctor and Martha, or another group of time travelling players.*

The TARDIS crew lands on the planet Mossin, where the Doctor and Martha take a casual walk through the gritty streets of the backwater spaceport. There are many neon signs here in Chinese and English text, and the people that inhabit this rural spaceport are a bit rough and tumble. Characters that make a mentality or knowledge roll (or perhaps intuition or awareness] will notice that some of the landmarks here seem to be fading from view. Literally the suburban landscape is changing as different landmarks seem to be slowly fading from existence.

The Doctor, or any other Time Lord character, can make a temporal science of knowledge roll to realize that the effect being witnessed is called "temporal parallaxis" - the universe that the players are currently in is being effected by a decision in the past and is causing this reality to possibly split off into another universe. Effectively the universe will be destroyed because of a decision in the past, and the phenomenon has become observable by the time travelers (though other non-time travelers cannot see it happening). The TARDIS itself seems to dematerialize on its own—leaving the Doctor and Martha (or whomever the players are playing) stranded. The Time Lord can take a reading with his sonic screwdriver to locate and track the TARDIS, but it seems to be moving away from the planet.

Quick thinking, or an intuition roll, will lead the TARDIS crew into the nearest leisure establishment, where

they may be able to recruit a crew and rent a spacecraft to get them off world. Upon entering the bar, there are numerous space pilots here, but most are not interested in a flight unless they have money up front. The only group that may be convinced otherwise is a four person group of mercenary types that are wearing brown coats. The four people identify themselves as Captain (Malcolm) Reynolds, First Officer Zoe Warren, Pilot Wash Warren and Jayne. All will listen intently, and the Captain will decide to take the TARDIS crew aboard his ship for the sake of future payment. Jayne will complain that this is a bad decision as they never get paid ahead of time, but Wash backs it. The first officer jokingly berates the pilot for taking the Captain's side saying that "he's always willing to help a cute dark skinned girl wearing leather" (an inside joke about their marriage). Ultimately the group will lead the TARDIS travelers to their ship — a firefly class cargo vessel named The Serenity.

As the TARDIS crew arrives at the ship, they discover numerous other crew members of the Serenity. The GM should take the time to play out the interesting interactions between each of the crew members. A beautiful companion (call girl) named Inara welcomes the TARDIS crew aboard the ship. Players should slowly deduce that she is especially welcoming and quite engaging talking with the Doctor and Martha (or other characters) separately about many different things that interest them. She will also flirt with the characters, regardless of their gender, and while evoking a welcome sexuality never makes them uncomfortable (being able to read their discomfort quickly and moving on if appropriate). As an experienced companion, she is engaging and interesting to talk to and quite knowledgeable (but has been instructed by Mal to engage the players to ensure that they stay aboard the ship, so they can prepare it to take off). This is while Mal, Zoe, Wash, Jayne and the yet unseen Kaylee work furiously to put parts back onto the ship and get it operational.

The characters will also have a chance to encounter the Shepherd (preacher) Book, who reveals that he is soon going to retire to a colony so he can reflect on the philosophy of his beliefs. The characters will also encounter Dr. Simon Tam, who will be happy to learn that Martha (or another appropriate character) is versed in medicine. He will be rather happy to talk to someone in his profession, especially someone who has not pre-judged his sister. His younger sister, River, will quietly walk into the passenger lounge and sit on the far side of the room on a couch, with her knees pulled up to her chest. She will quietly simply observe the TARDIS crew. After a long time, or if she is directly interacted with (unless this happens in a negative manner), she will smile and comment to her brother "I like these people. They are nice." With this, the crew of the Serenity will be a bit more at ease with the time travelers.

Astute players will notice the delay, as the spaceship has not yet taken off. A curious character, such as the Doctor, may

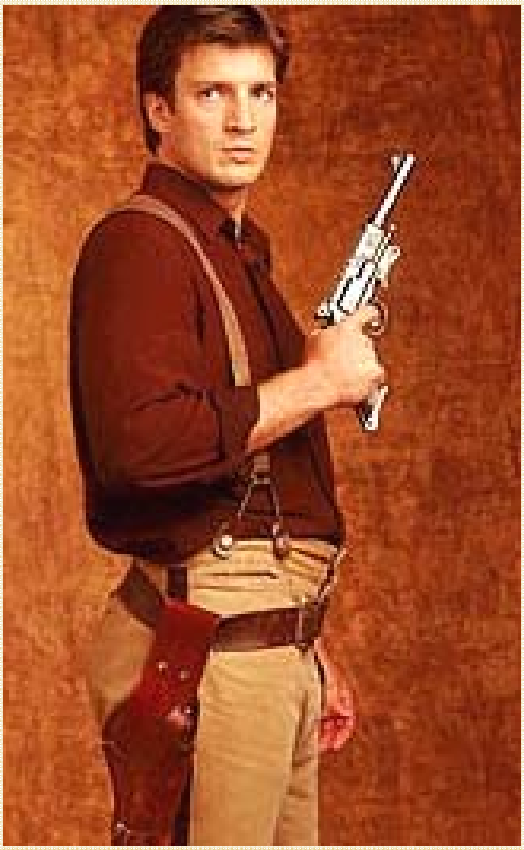
**JAYNE, WASH, MAL AND ZOE AT THE SHIP**

**MARTHA AND THE DOCTOR**

**INARA WELCOMES THE TARDIS CREW**

**KAYLEE'S IMPRESSED WITH THE SONIC**

**THE DOCTOR AND MARTHA HELP HISTORY**



**CAPTAIN MAL REYNOLDS**

wander back to engineering where they will discover the ship's engineer Kaylee working hard to put parts of the ship together under the watchful eye of Captain Mal Reynolds, who is insisting that she hurry or they will "lose the fare". Any players who help to get the craft operational will also win Kaylee's trust, and that of the Captain. Kaylee will be especially impressed with the sonic screwdriver as a tool, and even more so if the Doctor (or other character) lets her use it, which she will do expertly. Soon after the ship will be up and running, and on command Wash will pilot the ship off of Mossin and into the space lanes.

The TARDIS crew can use their own technology to track the TARDIS to its current coordinates, which seems to be in a fairly empty portion of space just outside the new solar system. Once approaching, the crew will see the TARDIS, and Jayne will complain that "You wanted to hire us to get a box?" The TARDIS crew should insist that the TARDIS be brought aboard the ship, which should not be an easy task, and should require that the cargo hold be cleared of people, while Wash must expertly pilot the ship around the TARDIS (and backwards) to get it into the hold. There is nothing in the hold except for a now old medical supply shipment that Mal was not able to deliver on time and payment was never made for it.

Once the TARDIS is in the hold, and the ship is re-pressurized. Everyone can once again move around freely. River Tam will approach the TARDIS and put her hands on it and say, "This is friendly too." To which Jayne will say, "That girl is always off her rocker" and will get an angry retort from Dr. Simon Tam. No sooner are the players reunited with the TARDIS than the TARDIS's light begins to flash. River says starts to say over and over "Backwards...backwards...backwards…"

From the bridge, Wash will report that the constellations and stars in front of him are changing. It's nothing like he's ever seen. Soon after Zoe will report from the bridge that she has taken readings and there is no more civilization around in any direction from the craft. Everyone is gone!

The GM should know that the TARDIS has helped bring the Serenity back in history to the discovery of the new solar system of dozens of planets and hundreds of moons to which the people fleeing Earth navigated to over 150 years earlier (to create the civilization that the crew of the Serenity inhabit). The crew have been brought back in time to help guide those first settlers to the right solar system. But right now the system sits empty, with no settlers.

Mal will get angry and demand to know from the TARDIS crew what is going on. Jayne will quickly suggest "We torture these people 'til they tell us" before getting hushed down by Shepherd Book, Dr. Tam, and Kaylee who will protest as well. Players who can use navigation or astrogation skills can quickly do a star chart reading and discover that they are generally in the same place, though the positions of a few stars and worlds are different. A Time Lord or astute player will realize that the players have gone back in time, thanks to the TARDIS, to correct the temporal parallaxis and set history back on track.

After a few minutes, Zoe will report that she has spotted two space craft using the Serenity's long range sensors. However, those ships seem to be heading in a direction which will not lead them to this loca-

tion. Astute player characters should figure out the problem. If the spaceships do not find this solar system—civilization will not thrive here, and the Alliance will not be formed in the central planets and the Independents will not ever make their homes in the right place. If the players are not making the connection, grant them the use of story points, or allow them to make intuition rolls to figure out the dilemma!

But what can the crew do to fix the situation? The Game Master can let the players be creative, but radio contact should be limited. They group need to draw the group here in some non-verbal way. One such solution is to have Wash fly the Serenity ship full out with its engines on high in a specific pattern. This non-random pattern will be seen from far away because of the ship's design — it's a firefly class after all. This repeating and deliberate pattern will draw the attention of those other space ship crews, who will find their way towards the new solar system. The Serenity becomes a beacon of guiding light bringing the settlers to their new home. The GM should allow other creative ideas if appropriate, but the characters must lead the ships to this general location.

Once the ships approach, the crew have done most of their job. Other ships will soon follow as the colonists will find their new homes here. But the Serenity must still return the crew back to their own time. This time it means entering the TARDIS and integrating the time ship's circuitry with the Serenity's engines. It takes some time to cable the ships together but doing so will be easy if getting help. Three characters will specifically want to see the inside of the TARDIS: Kaylee, who loves the ship and sees it as a wonderful piece of engineering; River, who will enter the TARDIS and talk to it telepathically before seemingly dancing out the doors in a happy mood; and Jayne, who following River, will see inside and then quickly walk off, and say "That psycho girl River is now making me see things!"

With the Time Lord at the controls and Wash and Zoe steering the ship at the helm, that TARDIS will help the ship jump forward in time to its right place. The TARDIS and Serenity crews will soon see the universe reappear the way they last remembered it. But not everything is perfect…

Because of Wash's maneuvers to draw attention to the approaching settler ships, the Serenity has accidentally piloted itself near Reever space. Around the Serenity there are suddenly two Reever ships that threaten the craft. Reevers are infected humans that have become overly aggressive and who rape, kill and eat the humans that they come across. They are driven

## THE BROWNCOATS

The crew of the Serenity from left to right (above):

**Inara Serra** - A licensed professional escort and companion. Well connected and knowledgeable in politics, art and socializing. Likes Mal but keeps him distant.

**River Tam** - An escaped experiment. She is actually a super weapon that was genetically engineered.

**'Wash' Warren** - Zoe's husband and the ship's pilot. Somewhat of a cynical joker most of the time.

**Dr. Simon Tam** - River's protective brother who rescued her. A doctor, he has hidden feelings for Kaylee.

**'Kaylee' Frye** - Ship's engineer. She is a brilliant mechanic and says what she thinks. Crushes on Simon.

**Mal Reynolds** - Ship's captain and veteran of the recent war. He is attracted to Inara but doesn't act on it.

**The Shepherd Book** - A quiet yet intellectual preacher who brings a moral center to the crew.

**Jayne Cobb** - Crewman and the ship's muscle. He acts tough but has a somewhat soft side. Likes his hat.

**Zoe Warren** - Ship's first mate and wife to Wash. Tough and loyal to Mal since she served with him.

## CONTINUITY

This takes place between the last episode of the series *Firefly* and before the film *Serenity*. In *Doctor Who* it takes place after "42" and before "Human Nature".

**THE CREW OF THE SERENITY**

**ZOE IS PREPARED TO PROTECT THE SHIP**

mad with violence and are extremely dangerous. The crew of the Serenity need to out maneuver the Reevers and pilot their ship to safety. Depending on how the GM wants to play the adventure, and on the actions that the player characters take, the Reevers can be defeated in ship-to-ship combat, or they may try to board the Serenity in which case a battle can take place on board the ship.

Non-violent characters such as Doctor can find a way to defeat the Reevers without too much violence by modifying the old medical supplies found in the Serenity's cargo bay. A sedative can be made that can be delivered either as darts or by gas, which can disable the Reevers. Likewise medical characters, such as Martha or Simon Tam, can also deliver the drugs by injection or other means. The Reevers must be fought or subdued. It should be known that if the TARDIS crew leave the Reevers in the care of the Serenity crew, Jayne , Mal and Zoe will kill them once the TARDIS crew have left (with Book's blessing no less).

The TARDIS crew are free to go after this is done, but not before Mal insists that the crew get their payment as promised. The Doctor will be able to produce ample payment from inside the TARDIS (such as spare bags of gold dust for the crew, and perhaps even a spare sonic for Kaylee). No matter what, this will be enough payment for the Serenity crew to be satisfied. The Doctor and Martha (or whomever) can leave with their mission fulfilled and history saved.

# BETTER BUILDING MAPS BUILD BETTER GAMES

by Stitch

I think everyone would agree that the ability to immerse player characters into a world of fiction is a pretty important part of being a good GM. One of the easiest ways to accomplish adding extra detail to an adventure is to provide more accurate building layouts and maps for characters to interact with. Now, I believe this is easier said than done since most people are oblivious to how buildings are actually constructed or instantly forget about some necessary components to a building when it comes time to drawing things on a white board or a gaming map. Here are a few important things to keep in mind from my experiences in role playing as well as the real world with respect to buildings.

**Start with TWO entry points**: This is a simple rule for every building; you must have at least two different ways to get into and out of it. This is largely in case of fire and is typically required by building codes but also makes good logical sense. The front entryway can be whatever your creative heart desires, but I find that the second entrance causes most people the greatest difficulty. This is not as big of a deal and one might expect. I said have a second entrance, not a second entryway. The second point of egress can always be a loading dock, a maintenance corridor, a parking garage, or maybe a second lobby on the other side of the block. Use some creativity here, but remember that the point is to allow people to get out of the building in case of emergency, so it should be logical. Remember that entryways typically have two sets of doors in series to pass through (a construction called a vestibule) or a revolving door that can make for great gaming devices to trip up players or cause a bit of confusion during a chaotic chase scene.

**EVEN THE TOMB OF RASSILON HAD MORE THAN ONE ENTRY POINT**

**Remember that buildings have uses:** There are sides to a building's personality just like there are sides to your personality. There are back of house spaces and front of house spaces. There are private areas and public areas. Keep this in mind when you're drawings floor plans to game with. Oftentimes the highest levels of security will be at the dividing line between the public and private areas, not at the front door. Most doors in commercial buildings aren't locked against occupants (despite what gaming logic might tell you) unless there is a reason to keep the door locked. A locked door should signify that the building does not want the public to wander into this space, not the building occupants. Also bear in mind places with restrictive public access (such as airports and amusement parks) tend to provide "funnels" for public visitors once they have been cleared by security checkpoints. One should always plan for public amenities in buildings separated from private amenities. This includes spaces like closets, restrooms, and janitor facilities.

**PARADISE TOWERS HAD A PURPOSE — BUT THE GREAT ARCHITECT DID NOT WANT TO SPOIL HIS WORK BY HAVING IT USED BY PEOPLE**

**Building systems are not playground equipment:** Alright, I will say this once, and be done with it. No one can climb through a building's ductwork system. I do not care what the movies *Mission Impossible* or *Die Hard* showed

**MOST REAL ROOMS MAKE SENSE AND HAVE PURPOSE**

you on film. It is not going to happen. My recommendation if there were to come up in game, let a player try it, and then bring the whole thing crashing down, including the ceiling, lights, insulation, and various low voltage wires and data cabling. Instead I would suggest using the building systems for what they were intended for, moving air, electricity, light, and water around a building. Ductwork can be great for conveying noises from one room to another as there is often a transfer duct between rooms. Power circuits are often looped or daisy chained between spaces to cut down on installation costs so cutting a line in one room will generally affect a larger area (not the whole building). Data cabling in buildings today is all generally routed to a single switch that routes data to different systems, so a creative player can use this to their advantage to get access to various building systems to affect environmental controls or different data stores. Water distribution within a building is divided between domestic uses such as toilets, sinks, showers, and water fountains and fire protection so tapping into one system or the other will only really affect the system you tamper with. On the topic of fire protection, sprinkler systems are often a point of interest around a gaming table. Here's a quick tip. Wet pipe sprinkler systems (those that have water in them all the time) activate on a sprinkler by sprinkler basis and they are generally activated based upon high temperatures causing the bulb that holds back water from flowing, so causing one to trip does not cause them all to trip. Unless you have a large fire that encompasses large spaces, popping a sprinkler will only get you wet where you are standing. Also, when sprinklers flow, there are building code required systems that notify authorities of a problem, bare that in mind as a GM or a player that things can get complicated very soon when these systems are tampered with.

**BUILDINGS ARE NEVER ACTIVE 24 HOURS A DAY**

**Buildings have a bedtime:** Buildings are programmed to operate during normal business hours when they are intended to be occupied. This is generally considered to be from the hours of 7:00am to 5:00pm. This means that the building HVAC (Heating, Ventilation, and Air Conditioning), lighting, and security will generally turn on and off around those hours. Also, holidays and weekends mean that these systems are typically off, or on depending on the system, because no one is there. Unintended consequences of these environmental systems being off mean that breaking into a building on a Sunday in summer will have a much warmer temperature than at 6:00pm on Tuesday night after the building has recently closed. This bit of realism can add depth to a game and really cause the characters to think about what is going on in the building and how things might be different.

**GENERALLY ALL BUILDINGS HAVE BATHROOMS**

**We all have to pee:** This is such a common mistake that I rarely ever correct it anymore at gaming tables I sit at. Include restrooms in your floor plan. Not only do they provide an additional asset to the players such as access to a limited amount of privacy and running water, but it just adds realism to the game when characters are searching a corridor and opening doors left and right and every door they open is not an office or a closet. The same can be said about a number of different types of rooms in a building such as cafeterias, storage rooms, print rooms, conference rooms, lobbies, and even mechanical and electrical rooms.

Obviously different types of buildings will have specialized rooms such as banks having a vault or safety deposit boxes, police stations have armories and detention cells, or even corporate headquarters having multiple server rooms, secure document storage, or even libraries within them. Think about the functions of the building, and then layout an assortment of spaces based upon the buildings functions. Do not just plan the route from entry to goal, adding detail and flavor can immerse players and provide for great gaming opportunities.

**THERE ARE SPECIALIZED ROOMS AND BUILDINGS**

**Rules of thumb:** Just in case you were thinking to yourself, "Hey, how big are some of these spaces supposed to be anyway?" here is a list of typical types of spaces and some typical sizes for you to play around with.

| Space Type | Size (ftxft) [sqft] | Space Type | Size (ftxft) [sqft] | Space Type | Size (ftxft) [sqft] |
|---|---|---|---|---|---|
| Office | (10'x15') [150ft$^2$] | Conference | (20'x30') [600ft$^2$] | Classroom | (60'x60') [3600ft$^2$] |
| Cafeteria w/ Seats | (60'x40') [2400ft$^2$] | Lounge | (15'x20') [300ft$^2$] | Café w/ Seats | (40'x40') [1600ft$^2$] |
| Cafeteria Kitchen | (40'x30') [1200ft$^2$] | Lobby | (20'x30') [600ft$^2$] | Café Kitchen | (20'x40') [800ft$^2$] |
| Hospital Room | (14'x20') [280ft$^2$] | Bar / Tavern | (20'x60') [1200ft$^2$] | Restrooms | (15'x30') [450ft$^2$] |
| Surgical Suite | (15'x25') [375ft$^2$] | Bed / Hotel Room | (12'x16') [200ft$^2$] | Locker Rooms | (12'x48') [575ft$^2$] |
| Courtroom | (40'x50') [2000ft$^2$] | Dining Room | (12'x12') [150ft$^2$] | Mailroom | (24'x36') [875ft$^2$] |
| Detention Cell | (10'x8') [80ft$^2$] | Living Room | (12'x20') [240ft$^2$] | Mechanical Room | (24'x30') [720ft$^2$] |
| Museum Exhibit | (70'x70') [5000ft$^2$] | Airport Gate | (120'x22') [2600ft$^2$] | Church Assembly | (45'x45') [2000ft$^2$] |
| Health / Fitness | (125'x75') [9400ft$^2$] | Storefront (Retail) | (15'x40') [600ft$^2$] | Day Care Class | (28'x28') [400ft$^2$] |

I would recommend laying out maps with a common module of 10'x10' and allowing some play with your furniture and doors. Do not get too carried away with detail, as it will slow down your game and make for a messier map. If you have the time to prepare things on a computer, maps are much cleaner to use and can offer considerable detail that allows better character immersion and chances for creative gaming. There are some great tools available for the average person, but one I would recommend is Google Sketch Up. There are a number of blocks available to quickly compose a good representation of a space in either 3D or 2D. With a little practice, some very good gaming content can be developed without a lot of effort.

**WITH EFFORT A GM CAN CRATE REALISTIC BUT EXCITING BUILDINGS FOR THEIR GAMES**

# NEG/DIP CRITICAL FAILURES

One of our favorite game mechanics in FASA's *Doctor Who* RPG was the fact that critical successes and critical fumbles in the game were always open ended and could always get progressively better or worse with additional die rolls. The game however only gave specialized charts for the results of these critical events in relation to combat. But, as seasoned players and Game Masters should know, combat is not the main goal of a character such as the Doctor, and more time is usually spent trying to outsmart the villains by being clever than by using brute force.

Perhaps the most important skill in the game is Negotiation and Diplomacy (often referred to by the players as "Neg/Dip"). The attempt to convince another NPC into believing what you are saying or to do what you are suggesting. It may be the most used skill in our campaign. But what would happen if you critically fail your Neg/Dip roll? This dice matrix may help GMs come up with consequences for what might happen in the game.

## NEG/DIP CRITICAL FUMBLE EFFECTS

| DIE ROLL | EFFECT |
|---|---|
| 1 | Listener mishears you and does not understand |
| 2 | Listener mishears you and is confused |
| 3 | Listener mishears you and misunderstands meaning |
| 4 | Listener mishears you and misunderstands, acting on misunderstanding |
| 5 | Listener mishears you and is insulted, becomes angry |
| 6 | Reroll |
| 1 | Misspeak, listener hears opposite of what was said |
| 2 | Misspeak, listener hears opposite, and acts on impression |
| 3 | Misspeak, making cultural faux pa (and/or) swearing |
| 4 | Misspeak, accidentally insulting the listener |
| 5 | Misspeak, threatening the listener |
| 6 | Reroll |
| 1 | Misspeak, adding emphasis, personally insulting the listener |
| 2 | Misspeak, adding emphasis, personally insulting listener's family |
| 3 | Misspeak, adding urgency, threatening the listener |
| 4 | Misspeak, adding urgency, insulting listeners culture and threatening |
| 5 | Misspeak, accidentally giving away your motivations |
| 6 | Misspeak, accidentally giving away motivations, making listener violent |

In our campaign we allow critical fumbles to be infinitely open ended (with another 6 being rolled meant to worsen the results on a fumble even more. Our campaign's worst roll was a (6+6) + 6 + 6 + 6 + 6 + 6 + 6 + 3, which means that the odds of that result was 10,077,696 to 1. This means in 10 million attempts, only something that bad would happen one time. A critical fumble indeed! We encourage GMs to keep this open system (even if playing *Doctor Who: Adventures in Time and Space*) because it adds tension and excitement to any game.

We hope you find this table useful for your own games when appropriate.

# REVIEW: DOCTOR WHO INSIDER

## of

MAGAZINE (2011)
Published by Panini
ORIGINAL PRICE $6.99

**FIRST ISSUE COVER**

**FIRST ISSUE MOCK-UP COVER—USED FOR THE ANNOUNCEMENT OF THE MAGAZINE (NOTE THE ZYGON, TARDIS NOT ON AN ANGLE, UNBLURRED RUNNING DOCTOR, AND DIFFERENT ARTICLE BLURBS)**

One of the single best genre magazines ever produced is the now titanic run of *Doctor Who Magazine* (DWM) which spans over 20 years, and features over 400 regular issues and numerous specials. Imagine how excited we were when it was announced that Panini, publishers of DWM, were going to launch an exclusive American *Doctor Who* offering. *Doctor Who* would finally have its very own official first-run American publication. This was exciting news—if only that it meant that *Doctor Who* had risen back to the same (or even greater) level of popularity that the show enjoyed in the 1980s in the USA! Like bowties, *Doctor Who* was suddenly cool again.

Here in the states we were finally blessed with the publication of the first issue of *Doctor Who Insider*. We were excited by what we might find. The first thing that struck us is that the team behind the magazine are still from the UK. Panini should instead have tapped the American fans to find a unique perspective of the program. We probably do not need to go further to explain our disappointment in this, but we will. The American and British perceptions of the show are a bit different (and quite frankly the British fan/publishing culture underestimates the strong and intellectual fanbase of the program in the USA). Americans see the show as the triumph of intellectualism, whereas the British revel in the show's "Britishness" (even the first line of the Editor's note is "What could be more British than Doctor Who?"). Yes, we in America like the Britishness, but more important is the triumph of good, the welcoming of diversity and the support of intellectualism. That makes the program universal.

So when we cracked the cover, did we get an offering as good as DWM? No. Sure, there was new content, and great photos. But the content lacked anything significantly new or exciting. To put it into a direct physical perspective, the font size in *Doctor Who Insider* is larger than that of DWM (sort of implying that this is for the less intelligent reader). Disappointing.

One of the strengths of the magazine is that it is a fairly easy read for a first timer (but wake up, Americans are NOT new to *Doctor Who*!). The layout is colorful, but filled with bullet point sidebars rather than engaging articles. One strength is that the magazine covered *Doctor Who* from numerous eras without division, creating a more defined single brand, rather than the split of old Who and new Who that seems to exist in the UK.

Overall, the magazine is something that we support. We hope it improves and think it will. It would also be nice if it covered some gaming content (which even DWM has not done recently). In this case there is lots of room for improvement...

***3 out of 5 TARDISes.***

## MODULE: A NIGHT TO REMEMBER

*"A Night to Remember" is a* Doctor Who *adventure module set on the Titanic ocean liner on 14 and 15 April 1912CE on Earth. The TARDIS crew land on the doomed vessel, only to discover that history is not unfolding quite properly and that they must help it along. This adventure module can be run with either a group featuring the Doctor and Tegan or another group of time travelling players.*

The TARDIS lands below deck, near the stern (rear) of a luxurious passenger steamer. The characters are able to possibly judge the era by the clothing that they see, and it seems to be near the start of the 20th Century. Most players will want to head towards the deck of the vessel to find out where they are. Discovering their location is not too difficult as written on the china plates, on postcards, and on numerous other places (such as life rings) are the unmistakable words "HMS TITANIC". (*GM NOTE: If the party will be reluctant to place themselves in danger by staying on the vessel, the GM can have the TARDIS land here and break down—perhaps needing more mercury for its fluid link. The mercury could be obtained from the laundry facility, which most likely still used some mercury in the stiffening of felt in hats and suit collars. If this is the case, add "Obtain mercury" to the list of items the players must accomplish to succeed in their mission.*)

This adventure is unlike many, in that the player's success requires them to ensure that certain events happen to ensure that history plays out properly. Those events are:

- Ensure that some of the 2nd and 3rd Class passengers (from lower decks) have a chance to survive.
- Ensure that Margaret "Molly" Brown gets in a lifeboat and survives.
- Ensure that the radio room switches from the C-Q-D to the S-O-S distress call.
- and return to the TARDIS before it sinks under the water (*with Mercury, if this requirement was added*).

Each of these events must happen to make sure that the history of the famous sinking of the Titanic happens accu-

**THE DOCTOR AND TEGAN EXPLORE THE DECK**

### GREATER COMPLICATIONS

While this adventure is designed for The Doctor and his companions and requires them to set three items straight to ensure that history is accurate, if another group is used additional complications can be added. For example, perhaps only four of the water tight bulkheads are breached, and the characters need to flood one more to ensure the ship sinks, etc.

**AS NIGHT FALLS THE TITANIC SEES ITS LAST DAYLIGHT EVER**

rately. The players will need to give history a push to ensure that all goes well.

The crew are free to explore the vessel during the day and into the evening of Sunday, June 14th. Any crew member or person that they warn about the ship's possible doom will ignore them and say they are ridiculous. The ship, they say, "is a wonder of modern technology", "It even has Marconi wireless operators who can call for help if something were to go wrong" and "This ship is unsinkable". No matter, the characters will be ignored if they try to warn the people on the ship. Until, the rather fateful time of 23:40 (11:40pm) the characters can choose to simply enjoy themselves, or try in vain to warn people of the danger, or stress themselves due to the impending disaster that cannot be avoided. Some characters who have

## RECOMMENDED TITANIC VIDEOS

**TITANIC** - (1997) Historically accurate, other than its love story plot. The film gives the true feeling of the chaos of the event. Visually a masterpiece.

**A NIGHT TO REMEMBER** - (1958) A b&w classic about the tragedy. The 1997 film is almost an exact shot-by-shot copy of this outstanding film.

**TITANIC'S FINAL MOMENTS: MISSING PIECES** - (2006) Documentary on how the ship sank.

**TITANIC: THE SURVIVOR'S TALE** - (1997) Documentary of the Titanic with interviews by survivors.

**TITANIC: UNTOLD STORIES** - (1997) The tragedy of the 2nd and 3rd class passengers and crew.

**THE TITANIC STEAMS INTO THE NIGHT...**

**AN ICEBERG LIES STRAIGHT AHEAD**

**THE CREW WORK HARD TO TRY TO AVOID THE ICEBERG**

**THE SHIP SCRAPES THE ICEBERG DAMAGING THE CRAFT UNDER THE WATERLINE AND SEALING ITS FATE**

**TEGAN, THE DOCTOR AND OTHER PASSENGERS FEEL THE RUMBLING COLLISION**

knowledge of history can make rolls. If they succeed in doing so, they will know the three things that they must accomplish once the tragedy begins.

At 23:40 (11:40pm) the Titanic, steaming at full speed, accidentally hits an iceberg that could not be seen in the still and dark night, until it is too late for the ship to avoid it. The Titanic's officers work frantically to try to avoid the berg, but the ship scrapes against it under the waterline causing numerous holes in the vessel and the ship begins to take on water. As the liner scrapes against the iceberg, there is a shuddering thump that can be heard and felt throughout the ship. Ice also breaks off of the iceberg and lands on the deck of the titanic, as the iceberg is so close that ice and snow spill onto the deck due to the collision. Some passengers even pick up the snow and have a snowball fight, while others play football (soccer) with larger chunks of ice.

Flooding in the ships starts to happen in the lower six forward compartments of the ship. While the crew tries to pump sea water out of them using pumps, the ship fills much faster and the pumps can only buy the vessel a few extra minutes. The damage is surveyed by the ship's senior officers, the ship's carpenter J. Hutchinson, and the Titanic's shipbuilder Thomas Andrews, who ten minutes after the collision see that the first five compartments were already flooded to a depth of 14 feet (4.3 meters). Andrews estimates the ship has an hour and a half of life left. Before the clock strikes midnight, forward third class sections of the ship begin to flood causing a bit of alarm, especially since the third class passengers cannot get to higher decks

**THE SHIP TAKES ON WATER AS THE EVACUATION BEGINS**

because of gates that restrict their access to the second and first class decks. At 00:05 (12:05am) Captain Smith orders the lifeboats to be readied, and passengers are ordered to put on their "lifebelts" (life vests) and begin moving to the deck to be put on lifeboats for evacuation. Captain Smith is quite aware that there are not enough boats for the passengers but tries to save who he can before becoming melancholy and wandering to the bridge hopelessly. Emergency rockets are fired.

Though the first to be told to report to the deck, many of the first class passengers find the cold temperature outside a bother and retreat indoors as the first of the lifeboats are loaded and prepared for launch. In some cases this means that they are launched without being completely full. The first lifeboat is lowered to the water at 00:45 (12:45am).

On deck, the TARDIS crew will observe that first class passenger Margaret "Molly" Brown is helping women and children into lifeboats though she herself is reluctant to get in one until she can help as many people as possible. One of the things that the TARDIS crew must do is to ensure that Molly Brown herself gets into a lifeboat and survives. She will be stubborn, but the time travelers must find a way to make sure that she gets on a lifeboat. Historically this is important because Molly Brown works hard after the disaster to reward those heroes who helped the Titanic survivors, and also campaigns hard for voting rights and equality of women. Her many philanthropic activities and her brave efforts to help others at the sinking of the Titanic are an important part of the aftermath of the event.

As the ship continues to flood, the scene aboard

**CAPTAIN EDWARD J. "EJ" SMITH REALIZES THAT THERE IS NO HOPE FOR THE MAJORITY OF THE PASSENGERS**

**MARGARET "MOLLY" BROWN HELPS LOAD LIFEBOATS**

**TITANIC ALONE IN THE STILLNESS OF THE COLD ATLANTIC**

**SOME OF THE TITANIC'S CREW RESORT TO GUNFIRE TO TRY TO KEEP ORDER**

**RADIO OPERATORS JACK PHILLIPS AND HAROLD BRIDE FIRST BROADCAST THE DISTRESS SIGNAL "C.Q.D." THEN CHANGED TO THE NEW "S.O.S."**

**THE LAUNCHING OF LIFE BOATS BECOMES MORE AND MORE CHAOTIC**

**THE BRIDGE OF THE TITANIC FILLS WITH WATER AS THE FRONT OF THE SHIP STARTS TO SINK**

the Titanic becomes more and more tense. The crew have a hard time maintaining order in the ship and the listing of the vessel to the fore starts to create concern among all the passengers. As the number of available lifeboats starts to dwindle, the scene becomes more and more chaotic. Some of the Titanic crew have to fire their pistols to maintain order on board the vessel. Famously, the band aboard the ship continue to play music on the deck in order to try to calm the passengers that are trying to evacuate.

The TARDIS crew needs to also make their way to the radio room. The radio operators are currently using the "CQD" distress call (common at the time) and sending the message "CQD-MGY, sinking, need immediate assistance" (MGY being the Titanic's call sign). The radio operators Jack Phillips and Harold Bride are working hard trying to send radio messages. Phillips is at the Marconi wireless set, and the Bride is observing and will keep the characters out of the radio room so that Phillips can send the message for help. The TARDIS crew need to convince Harold Bride to tell Jack Phillips to also use the new "SOS" distress call. Bride will be reluctant at first, and the characters need to use negotiation or diplomacy to convince him to use the new emergency code. If the characters are successful, Bride will suggest interspersing the new "SOS" signal in with the other messages. This is important, because the Titanic is one of the first to use the new distress signal which popularizes its use around the world. The popularity of this call will save countless other lives in the future.

As lifeboats continue to be launched, the Titanic will take on enough water that by 02:00 (2:00am) the

**THE TITANIC STARTS TO RAISE OUT OF THE WATER AS THE FRONT SWAMPS AND SINKS**

forward boat deck is covered with water and very shortly after the ship began to sink to the fore enough that the propellers of the great ship were exposed as the aft section of the vessel was lifted out of the water. Even as this first started to happen, not all of the life-boats were launched and the spare collapsible lifeboats were assembled and prepared for use.

Captain Smith eventually releases the wireless operators from their duty, and wanders back to the bridge apparently making no effort to save himself. This is something that might be observed by the TARDIS crew.

The players though still need to ensure that not everyone from the second and third class perish. If they have not already done so, the characters must go below decks, possibly enduring the freezing cold water that is starting to fill the ship and open the locked gates at some of the passageways to assist those passengers. Women and Children were given priority on the life-boats per tradition, and with the TARDIS crew helping open the gates of the stairwells this will ensure that some of the people from the second and third class make it through the ordeal. This is important because few people from steerage (third class) survive the disas-ter, and this became an important class concern in the aftermath of the disaster. In the future, new laws were made that required there to be enough lifeboats for all passengers, and also prevented people from higher classes or with more wealth from getting priority on lifeboats.

The ship's stern (rear) began to rise out of the

**TEGAN SEES CAPTAIN SMITH RETIRE TO THE WHEEL ROOM AS THE WATER LEVEL RISES**

**THE DOCTOR TRIES TO SAVE THE PEOPLE FROM BELOW DECKS**

**MOLLY BROWN WATCHES FROM A LIFEBOAT**

**THE TITANIC LOSES ALL ELECTRICAL POWER BEFORE BREAKING IN HALF AND THEN GETTING PULLED UNDER**

**THE SHIP PLUNGES INTO THE DEPTHS**

**THE TITANIC DISAPPEARS BELOW THE SURFACE**

**PEOPLE SCRAMBLE TO STAY AFLOAT IN THE FREEZING WATER**

water at a very steep angle (somewhere between 15 to 35 degrees). On deck, people scrambled towards the stern (rear) or jumped in the water in the hopes of reaching a lifeboat. Water crashed through the windows into the ship and also into the grand staircase, which sucked people from the surface of the water into the rapidly sinking ship if they were too close.

If the characters have not done so, they must quickly return to the TARDIS. This means getting below deck and to the stern of the Titanic. Remember that this will be difficult to do, especially as the ship will be at an unusual angle (it is even possible that the TARDIS may fall from its landing spot to a new location). This sequence works best when the crew need to battle moving at strange angles through the ship, and when they can see the water level rapidly rising at them.

At 02:18 (2:18am) the ship lost all electrical power and all went dark. Then the second funnel of the Titanic broke off and fell into the water, killing some of those trying to swim away from the ship in the freezing water. Seconds later, the ship breaks in two because of the strain of the aft (rear) of the ship being out of the water, and the back of the ship slams back into the water. Still partially attached to the now submerged bow (front) of the ship, the Titanic's back end is shortly pulled almost vertical. People on board fall into the water, or even onto the hard steel of the ship itself. The rear of the ship then slid into the dark and icy waters of the Atlantic. The Titanic sinks completely at 02:20 (2:20am) only two hours and 40 minutes after hitting the iceberg. In the water the survivors scream

for help as they try to stay afloat in the freezing water.

Only one lifeboat returns to look for survivors after a crew member organizes the effort by moving people from one boat to another, but only a few swimming survivors are rescued. The RMS Carpathia, responding to the distress call, arrives to help survivors at 04:10 (4:10am) and spends the next few hours rescuing all the remaining survivors. The Carpathia arrived in New York on Thursday, April 18th to crowds of relatives hoping to find their loved ones safe and curiosity seekers who had heard of the tragedy in the newspapers.

Hopefully the players succeeded in setting history on course. In the end, only 711 people of the 2,222 on board survived the Titanic's sinking .

**THE CARPATHIA COMES TO THE RESCUE OF THE SURVIVORS**

## DOCTOR WHO CONTINUITY

In "The Invasion of Time" the Doctor says he had nothing to do with the sinking of the Titanic. In this module he just helps people and ensures events properly unfold.

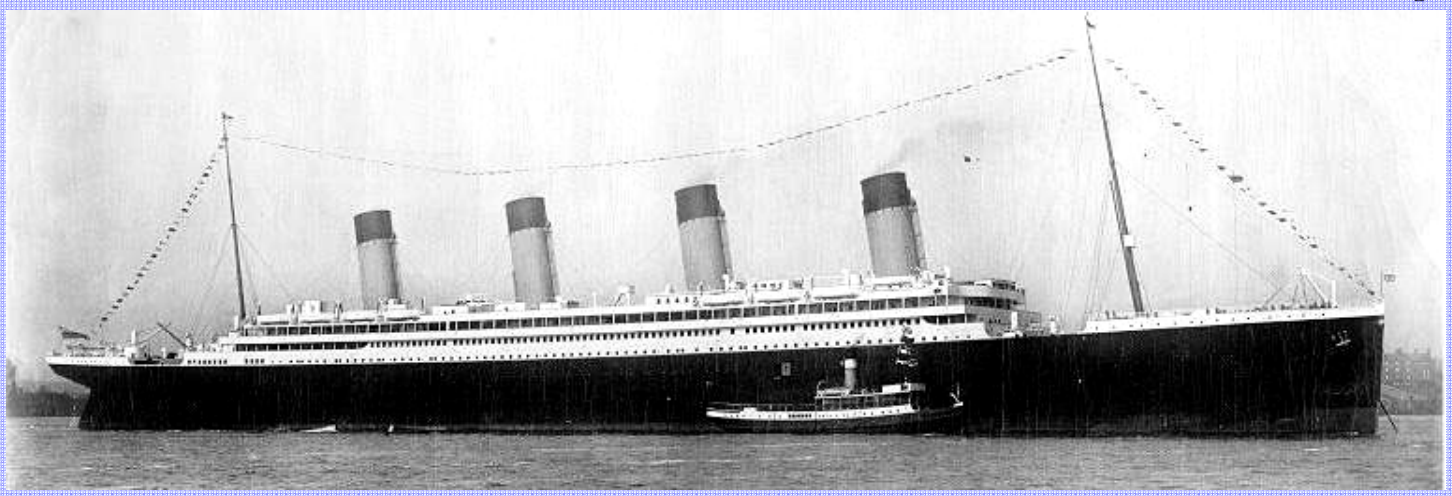
## A DILEMMA OF TITANIC PROPORTIONS

A great variation of this adventure was first Game Mastered by Jeff Miller in the DDWRPG's own campaign. The characters land on board a ship, and as they wander around it, they discover that it is a four smoke stack funnel vessel of the white star line, and that the year is 1912. Exploring the ship, the crew find a mural of a ship that is labeled the RMS Titanic. But the ship is south of the famous sinking, far from icebergs. Believing the ship to be the Titanic, the players quickly rush to ensure that history is set on course, and work hard to help scuttle the vessel as they try to get it into icy northern waters where they can send the ship to its final resting place.

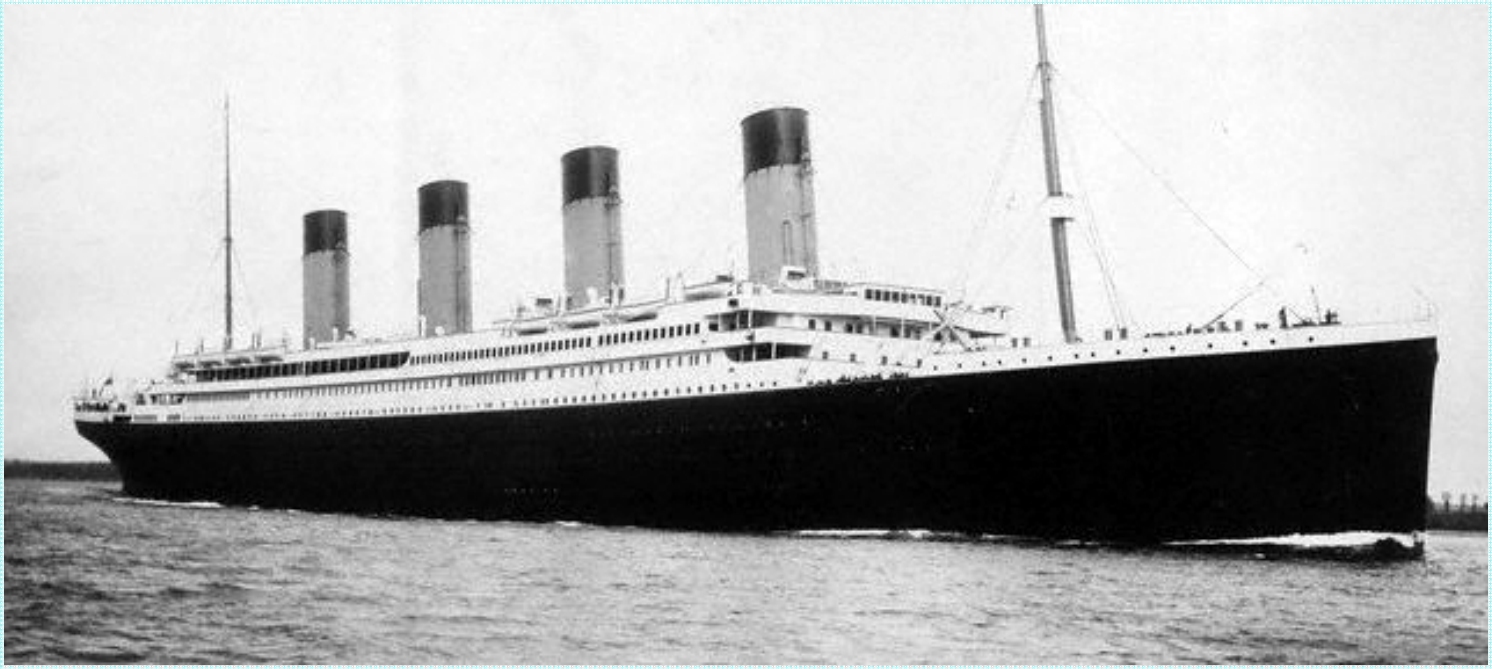
The twist in the adventure occurs when the ship is discovered to NOT be the Titanic, but the Titanic's sister ship the Olympic! The characters in turn have to work hard to set real history back on course, and undo the trouble that they themselves have caused in the case of mistaken identity.

Historically, the RMS Olympic made its maiden voyage ten months before the Titanic, and was at sea, south of the Titanic's position, when its sister ship sank. The Olympic was in fact heading north to help the Titanic but, when only 100 miles away, received word by radio from the RMS Carpathia that the Titanic had gone down and there were no more survivors other than those already rescued.

This adventure is a great "case of mistaken identity" that plays out so well because the two ships were almost exactly identical. The mural of the Titanic is of course a mural of the Olympic's new sister ship, and the whole situation tends to throw the players off their mark. As the case is, the Olympic has its own remarkable history: serving as a dazzle camouflaged troop ship in World War I, being the only civilian vessel to sink a German U-boat (U-103) during the war, and having a positive reputation earning it the nickname "Old Reliable". If your players are particularly bright, or very familiar with the history of the Titanic, this adventure twist is a great red herring variation on the idea that they have to set history right… but turn up in the wrong place.



**THE RMS OLYMPIC ARRIVING IN NEW YORK AT THE END OF ITS MAIDEN VOYAGE ON 21 JUNE 1911**



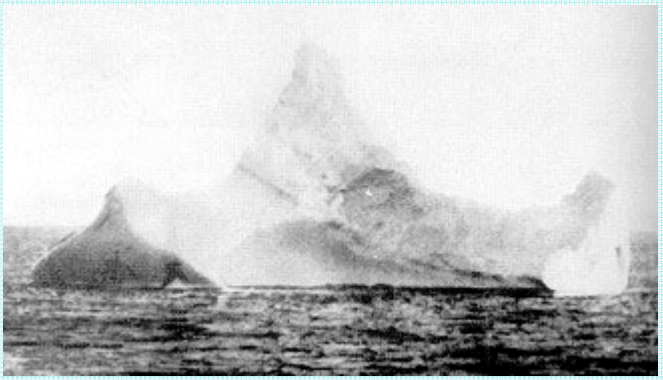
## HISTORICAL CONTEXT

Taking the time to learn about some of the historical facts of the sinking of the Titanic gives the Game Master the knowledge of the event and its history. The Titanic has such a rich history that there are numerous websites that are dedicated to the event. We list here some of the best that we think will help prepare a GM for the adventure module:

**http://en.wikipedia.org/wiki/Titanic**
**http://en.wikipedia.org/wiki/Timeline_of_the_sinking_of_RMS_Titanic**
**http://en.wikipedia.org/wiki/Edward_Smith**
**http://en.wikipedia.org/wiki/Margaret_Brown**
**http://en.wikipedia.org/wiki/RMS_Carpathia**
**http://www.encyclopedia-titanica.org/**
**http://www.titanic-facts.com/**
**http://www.titanicuniverse.com/**
**http://www.titanic1.org/**
**http://www.rmstitanic.net/**

The sinking of the Titanic was an important historical event because the tragedy highlighted the need for more lifeboats and protection of passengers in passenger shipping. It also popularized the "S.O.S." distress signal, and brought to the forefront the issue of class divisions in the way that safety operations on board ships were run (with women and children first, 1st class passengers were given priority on the Titanic's lifeboats). Coupled with the loss of the biggest and claimed "practically unsinkable" ship on its maiden voyage, with huge loss of life, it has become one of history's most well remembered tragedies.

**CAPTAIN EDWARD J. SMITH**



**THE ICEBERG THAT MAY HAVE HIT THE TITANIC**

**TITANIC SURVIVORS IN A COLLAPSIBLE LIFE BOAT**

**CARPATHIA CAPTAIN ROSTRUN AND MOLLY BROWN**

# HISTORICAL COSPLAY AND PHOTOS

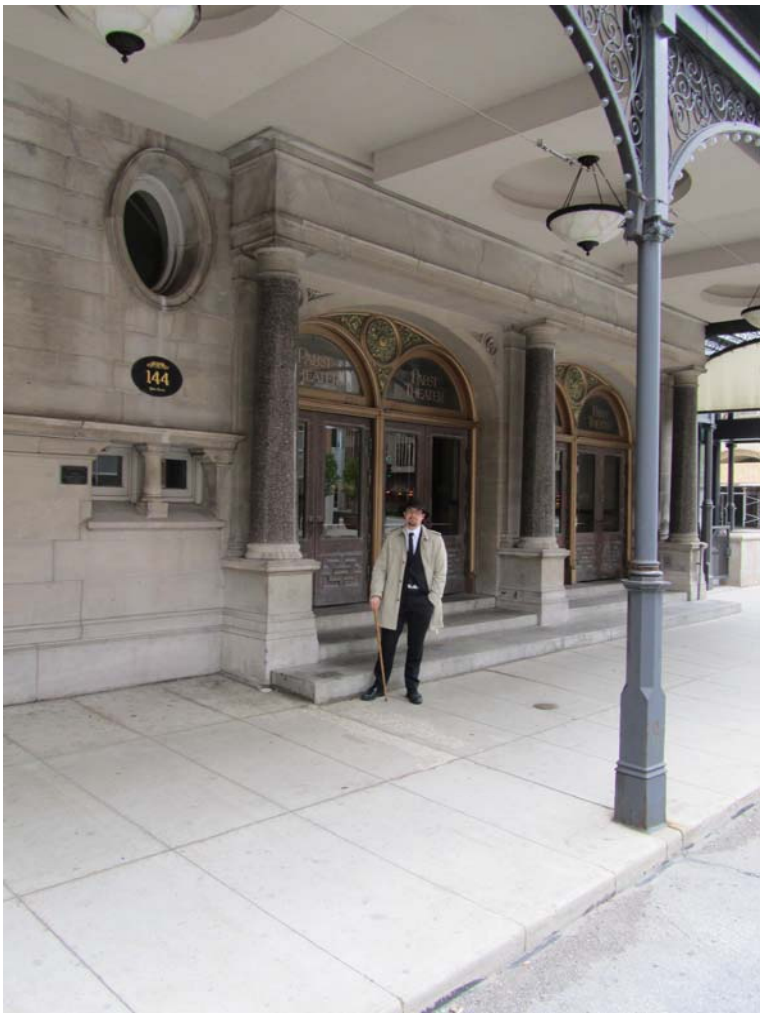
Over the years, the players of our DDWPG campaign have participated in a number of character dress-up get-togethers. These gaming parties usually feature a special adventure module, and often a social party, with great food and laughs that go along with the event. They are one of our favorite memories related to the game and often players take a lot of time to get their costumes and props right. Costume play is one of the most enjoyable parts of being involved in gaming or fandom. It takes one's interests and moves it into the realm of reality and fashion. For historical characters this is always a chance to shine.

**THE DDWRPG CREW AT ONE OF OUR EARLY GAME COSTUME PARTIES IN 1987**

Getting the elements of a historical character right is particularly fashionable right now, especially with the popularity of steampunk gatherings and cosplay events. In the case of our DDWRPG campaign, one of our players, Thomas Mauritz, returned to the USA from his home in Germany for a homecoming to our RPG campaign. With the chance to be back at the table with his character, Wilhelm, a police detective from the 1920s, Thomas wanted to get some photos of himself as Wilhelm in costume.

Thomas had already researched 1920s fashion to make sure that Wilhelm's costume was accurate and authentic. Items such as the width of his tie and style of his coat were checked and the right items were purchased and on hand for the photo shoot. With the costume in hand, what Thomas needed was a great location.

Coming from Germany, with its rich history and classic architecture, why would Thomas not take photos of




**GETTING THE RIGHT HISTORIC FEEL FOR PHOTOS OF YOUR CHARACTER TAKES SOME EFFORT IN CHOOSING THE RIGHT COSTUME, THE RIGHT PROPS AND THE RIGHT LOCATION**

**PHOTOS IN FRONT OF THE MILWAUKEE CITY HALL,**
**IT WAS THE TALLEST BUILDING IN THE WORLD IN 1895 AND THE STREET LIGHTS NEARBY STILL HAVE THE STYLE OF THE ERA**

## COSTUME AND LOCATION TIPS

Here are simple tips for making sure that your historical character's photos look right.

- Take the time to research the clothing of the era. Making sure that the style and items you have are accurate and existed during that era. Style can change in only a few years so do your research ahead of time.
- Check real historical photos of the era to see what styles and objects were common at the time. Also be aware of body language—people often carried themselves differently as well. Notice those details.
- One does not need to be exactly accurate, but close enough that the feel should be right.
- One can look at cornerstones or other dates on buildings to make sure that they date from the proper era. In a photo, the setting speaks volumes.

himself in Germany? Well, most of Germany's old historical buildings were damaged in World War 2, and many of those still standing have been modernized or now have signs and other anachronistic features. It seems to have been easier to find 1920s style architecture in the USA rather than in Germany. Germany has buildings that are much older but not of the right era for his character.

A search for good locations of building exteriors and interiors takes some research and time, but Thomas had selected locations that properly fit the era and art deco style needed for accurate pictures. He chose locations at Milwaukee City Hall, the Pabst Theater, and numerous locations at the old Blatz Brewery buildings. Each location was relatively unspoiled from modernization and were built at the turn of the century, representing the style most often seen in the Roaring '20s. Perfect for the photos that he wanted to take.

With some help from DDWRPG staff members Eric Waydick and Nick Seidler, Thomas got the photos that he

**INSIDE THE FORMER BLATZ BREWERY CORPORATE OFFICES (After and Before Photoshop Treatment)**

needed of his character—which he has both as references for his character and as props that he can use at other cosplay events. After the photos, some time was taken to treat the photos using photoshop to give them the proper retro appearance.

Overall, getting pictures of one's character is one of those fun things that gamers can do to bring their characters to life. Like the historical photo booths that people often find at fairs, its both a fun and nostalgic experience. Of course as a time travel RPG, getting intentionally anachronistic photos of some of the party's futuristic characters in the past can also be a great time as well. No matter your interest, cosplay photos can enhance your RPG.

**THE PRE-CORRECTED PHOTO**

## PHOTOSHOP TIPS

Here are simple tips for using Adobe photoshop to create this type of 1920s photo.

- Change the file into a black and white image by selecting the black and white icon in "adjustments". It is also here that you can tint the image to the tone you like. It usually defaults to sepia tone (light brown-like old photos), but one can select any tone they wish.

- We used the Spot Healing Brush Tool to remove the three markered dates on the image on the right.

- We used the Clone Stamp Tool to help cover the label on the image on the right and to balance color.

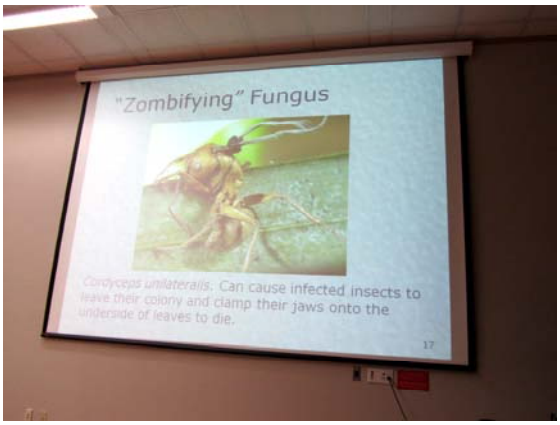
- We also used the Smudge tool to blend the changes at those points.

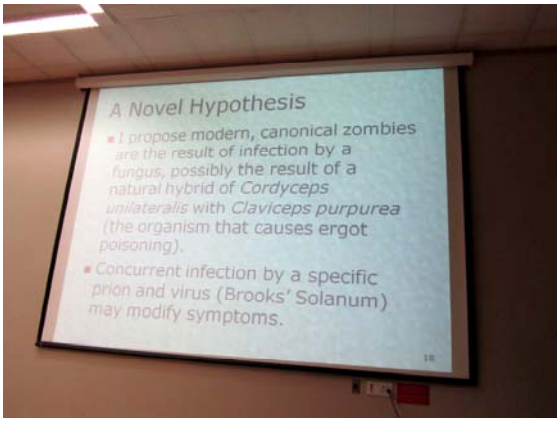
- We used the filters of "Blur-Blur More" and of "Artistic-Film Grain" to give the image a retro photo film feel and look.

**THE EDITED PHOTO WITH HIGHLIGHTS OF THE REMOVED 2011 DATES AND UPS SHIPPING LABEL MARKED IN THE RED CIRCLES**

## PHOTOSHOP ALTERNATIVE

One can use Adobe's Photoshop program to change the images into your own historical pictures. But what if you do not have money for the expensive program or access to it? We recommend using the freeware program GIMP. GIMP will be able to do most of the same effects and is even compatible with Adobe's different file types. We recommend GIMP as a solid and inexpensive alternative. It is free online.


"Zombifying" Fungus
Cordyceps unilateralis: Can cause infected insects to leave their colony and clamp their jaws onto the underside of leaves to die.
17


A Novel Hypothesis
I propose modern, canonical zombies are the result of infection by a fungus, possibly the result of a natural hybrid of Cordyceps unilateralis with Claviceps purpurea (the organism that causes ergot poisoning).
Concurrent infection by a specific prion and virus (Brooks' Solanum) may modify symptoms.
18

## EVENT REPORT: CONCINNITY XI

On Saturday, 07 May 2011, some of the DDWRPG staff attended the Concinnity XI sci-fi and gaming convention held at the Milwaukee School of Engineering. The convention featured RPG games, LAN gaming, video gaming, lectures, board gaming, a living dungeon, and video watching. A *Doctor Who* RPG game was planned, but not enough players came for the game to materialize as other events went long. One of our two favorite events was the viewing of the *Doctor Who* episode "The Curse of the Black Spot" on BBC America the day of broadcast.

The other highlight of the con was a lecture by Dr. Charles S. Tritt PhD, a biomedical engineering professor, about "The Physiology of Zombies." Dr. Tritt's lecture, pictured here, used real scientific precepts to discuss the real possibilities of a zombie outbreak, and how such an event might occur. While intentionally a bit tongue in cheek and fun, he used zombie films, graphic novels and books as supporting evidence as he discussed how zombification and infection should work. Taking into account biochemical processes, infection vectors, zombies' physiological mobility limitations and how they can be killed, he presented his scientific hypothesis of zombification. His lecture then covered spread of the disease, and effective strategies if a Zombie Apocalypse were to happen. This is a lecture to catch and Dr. Tritt plans to present it at other conventions or events. It was brilliant and fun!

# CREATING POSITIVE EXPERIENCES FOR FIRST TIME PLAYERS

Giving a new player a positive first time gaming experience (regardless of the type of game being played) is something that we here at DDWRPG feel is very important. Welcoming another person into the past time of gaming is an important step. First-time players often do not know the rules of games, the social expectations of the hobby, or the unwritten rules of etiquette. Treating these players in a friendly and welcoming manner is important for growing the hobby and also for growing one's self into a nice and cultured person. Taking the time to create a positive experience for the new player also has benefits for the seasoned veterans as new gamers expand one's social circle, allow one to make new friends, and expand one's network of whom one can play with (and thus how often and where one can play as well). Here are a few things that veterans must consider when welcoming someone to a gaming session for the first time (especially if they have never gamed before):

- **Play in a good environment.** A friendly welcoming place so no one feels uneasy. We also recommend a round or conference room table so everyone can sit and see each other easily. Food can be a welcoming addition.

- **Encourage involvement** without too much pressure. Sometimes new players just want to watch. That's OK. But encourage them to give it a try. Sometimes playing with someone is a good first time solution.

- **Explain the culture and terms**. If certain words, or slang, are part of the game's lexicon, let the new person in on what the terms are. They may have no idea what "Hitpoints" or "Story Points" or "Mana" are.

- **Explain the game, and the main objective.** Give them the broad overview of the game, before you get specific.

- **Read the rules.** The experienced players may know them, but take the time to read the rules for everyone there (at least the quick start rules). Sometimes the veterans even learn they have been playing wrong.

- **Play slow.** First timers need to grasp the mechanics of each turn as it unfolds. Don't rush, just to get on with it.

- **Play fair.** During the game, explain WHY a rule is as it is, not just enforce the rule or point of etiquette. This helps new players understand the strategy and concepts behind the game. It creates friends not suspicions.

- **Explain strategy.** There may be hundreds of ways to play or win a game, especially in certain situations. Explain what might be going on at the table for new players to help them grasp the subtleties of their options.

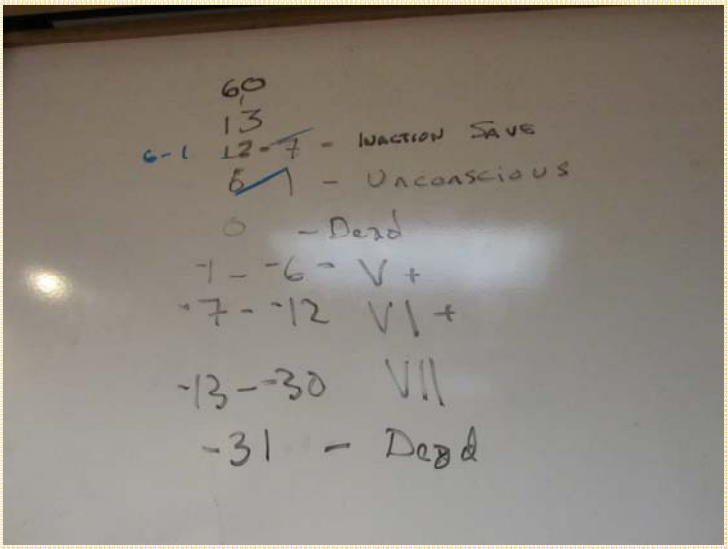
- **Do not be too competitive**. One of the worst things that veteran players do is play with an intent to win rather than the intent to help the new player get the hang of things. Too competitive… do not play with a new player.

- **Forgive missteps**. Everyone makes mistakes. New players do not know or remember all the rules. Forgive them.

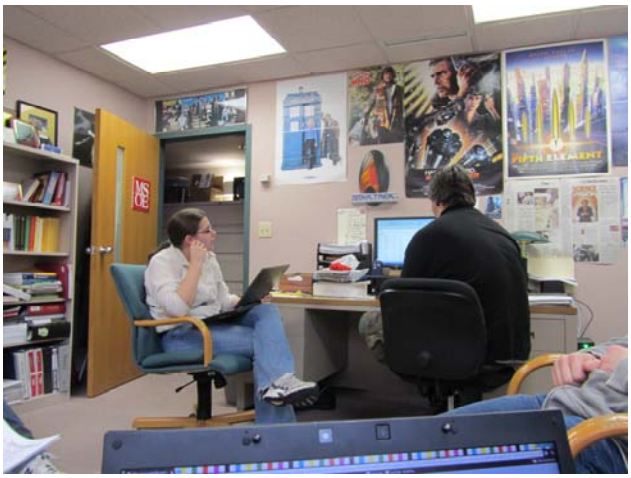
- After the game, **explain memorable good and bad moves** and how different results might have happened if they were played differently. This helps someone understand with 20/20 hindsight. But be nice too.

- **Thank the new player** for being a part of the game, and let them know you had fun with their being there.

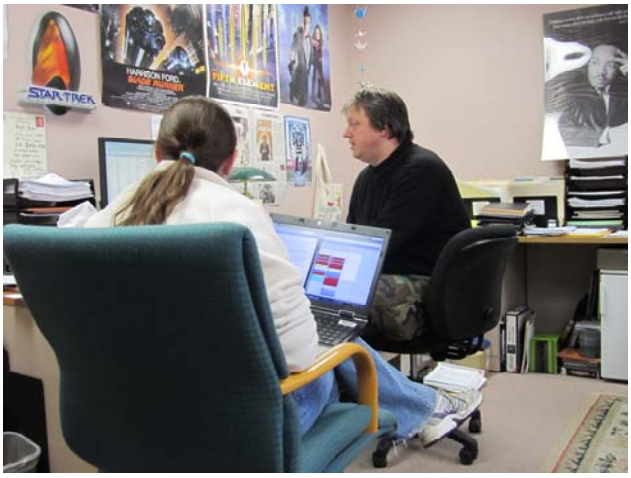
**CREATE A GOOD ENVIRONMENT FOR FIRST TIME GAMERS**




**EXPLAIN THE RULES AND DETAILS OF THE GAME**



**STARTING WITH CHARACTER CREATION**



**THE CM WALKING THROUGH THE CHARACTER SHEET**

**PLAYERS CREATING THEIR EQUIPMENT LISTS**

**THE FUN STARTS DURING CHARACTER CREATION**

# FIRST TIME DOCTOR WHO ROLE-PLAYING

Whether the players are experienced in role-playing or not, there is always a first time that they find themselves at the table for a *Doctor Who* role-playing game. The system the group is using does not matter. *Doctor Who-Adventures in Time and Space* is the most popular system right now, and the one most people are first introduced to. But even if using the *Time Lord* system or the old FASA *Doctor Who* RPG, first time *Doctor Who* gaming experiences have a few things in common. To look at these commonalities, we invited a completely new group of players to our campaign to give them their first *Doctor Who* gaming experience. We wanted to see what they enjoyed the most and what their experiences were.

The experience really begins with the invitation. In our case, our new players had heard of our game as some of their friends participated in the campaign and told stories of the adventures that their characters had been on. This "good reputation" for the game and the system is important to the excitement generated when first asked to join. *Doctor Who-Adventures in Time and Space*, for instance, has won numerous awards as a game system, and this helps interest people in the game. Also, a positive reputation as a good and fair Game Master ads to it, as players then have a positive outlook on what their experience may be. In the case of *Doctor Who*, being able to play in that particular universe is perhaps the biggest draw of all, and usually helps the game runner get a group together. Who does not want to travel the universe of the imagination in the TARDIS?

After our new players accepted the invitation, we told them to come up with an idea for a character. We then set a time for characters creation. Our players met together on our given day and time and we walked the players through their dice rolls and character building. This time included setting aside time to talk through the character's back story. One of the things that we have found effective in creating characters is walking the players through the whole skill list and having them create characters that make sense within their character concept. This method takes time, but ensures that the campaign's Game Master has a group of fairly balanced and realistic characters in the game. After all the players had their characters built, extra time was taken to go through and have the players finish their equipment lists. With a full group of five new players character creation took about two and a half hours, but the camaraderie and fun of the forthcoming game already started to build. This process brought the players together more effectively than if character creation had been done on a one-on-one basis. We recommend such group character creation for a larger group of new players. After the group was done, we made arrangements to play the first adventure module on the next day.

The next time the group met up was for the first game. In creating a positive environment for this, we had water and soda on hand for the players, and made arrangements for pizza to be

brought to the game at the midway point for a break. This positive and welcoming environment put the first time players at ease. After giving the players time to socialize and settle in, we quickly walked through the character sheet and explained the game's main dice mechanic so that everyone understood how the game worked. Reviewing the character sheet allowed the players to remember where the most important info could be found during the game and how the game worked.

After settling in, we started the game with the "who are you and what are you doing" moment in which the players could first truly play their characters and choose their actions. Giving this freedom to be doing almost anything is quite liberating, and instantly makes the players a part of the collective experience. It is recommended for all new players as it helps them create the "shared fantasy" that Gary Allan Fine wrote about in his sociology book about RPGs of the same name.

The first adventure that the group played was called "TARDIS in the Timetrap" a variation on the "Timetrap" adventure that can be found on the Earthbound TimeLords website. This adventure allows everyone to join the game in equal footing and ensures that no characters or players have to defer to veteran players or existing game situations. Allowing the players to establish the identities of their characters in game with other first time players takes some of the pressure off the need to fit in.

Players seemed to adapt to the game mechanics and the storytelling style very quickly. And as first time players, they were drawn into the situation and the story. Being sure to move around the table and keep each player involved in the game is key for a Game Master, and our game ensured that the players did not get bogged down in mechanics or the storytelling. Engaging the players is the Game Master's role in a first time game. The adventure should feature some recognizable elements that place the game in the *Doctor Who* universe, and a plot that is not too complex so that the players can get the feel of the game. This allows the GM to explain the mechanics and details as the adventure progresses. Keeping the elements recognizable (by including Daleks or Cybermen, etc.) keeps the adventure grounded.

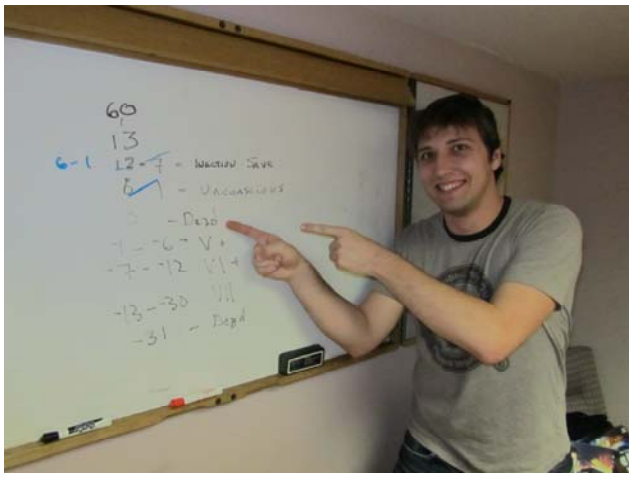
Keeping the adventure simple and fun is key for a first time experience. The GM should be lenient with first timers in regards to the game. The trick to a positive first time experience is creating a fun and friendly environment, and the opportunity for the players to successfully problem solve and triumph over the villains.

Making sure there is an unwinding and "processing time" opportunity for the first time players after the game is also important. See that they understood the game and how it worked and getting feedback to make sure everyone knew what was happening and why certain calls or rolls were made. This helps the new players process the experience and make sense of it all.

Gaming with first time players is an honor and a privilege. Being able to give someone their first positive gaming experience and introduce them to a new hobby is a great feeling too.

**SETTLING IN FOR THE FIRST GAME**

**DOCTOR WHO RPGS GET EVERYONE INVOLVED**



**EVEN CHARACTER DEATH CAN BE FUN**

**HAVING A GREAT TIME**

**THE PLAYERS AT THEIR FIRST DOCTOR WHO RPG GAME**

## THE FIRST GAME... IN THEIR OWN WORDS

**ANNA KAAS:** First time role-player! That's right, I said it: I am a n00b in the RPG world. However, I am familiar with the *Doctor Who* universe - at least the post-2005 portion of it. Now, I should probably specify that I did play *D&D* once, but I was a last-minute addition to a group of experienced RPG-ers. While that was a fun experience, I felt like I was drowning in back-story that I was completely unfamiliar with. Playing a *Doctor Who* module was much more to my style, and I knew (more or less) what was in store. The first module I played in was "Timetrap" from the Earthbound TimeLords website. In this adventure, my character became separated from the group and proceeded to check out some Dalek storerooms. Of course, as a fan of *Doctor Who*, I knew immediately that I would eventually find Daleks around the corner – the trick was that my character did not know what a Dalek was. And so I learned one of the most fundamental gaming lessons straight off the bat: *not allowing myself to metagame is extremely hard, but makes the game more fun!*

**JOSH ADAMS: T**his was the first time that I've played the *Doctor Who* role-playing game. Before this I've mostly played *Dungeons & Dragons*, and compared to that this game is relatively easy to get into because it is a 2d6 system, meaning that for every roll that you make you only need to roll 2 six-sided dice. The character creation is also one of the more flexible yet balanced systems that I have seen. Because this is set in the *Doctor Who* universe your character can come from any time or reality you wish, subject to GM approval, and it is a lot of fun being a Star Fleet officer taking out Daleks with your phaser set to kill. Because of the simplified skill system, the action is fast paced, and you can really get into the role playing aspect when you don't have to sort through 2-5 source books to figure out what it is your character is going to do. Overall the game was loads of fun and I look forward to playing again.

**ALLISON HAAS:** You see a Dalek, you run. This is a simple and well known fact in the *Doctor Who* universe. Unfortunately my character wasn't privy to that information (due to a dismal 2d6 roll). But even after a team member went down I still had a great time. Our group of new players played in the "Timetrap" module where we met up with the Time Lord of the campaign and fought Daleks. As a seasoned role-player I definitely enjoyed playing the module. The game mechanics were simple enough for anyone to play and also left a lot of room for the players' creativity. I particularly enjoyed character creation; it was very much "if you can dream it, you can be it". At the discretion of the GM of course. I also love that this campaign has history, as a campaign that has been running for over 25 years it definitely has a lot of its own history on top of being set in the *Doctor Who* universe. I would absolutely recommend the *Doctor Who* game to anyone interested in a dynamic and exciting role-playing game.

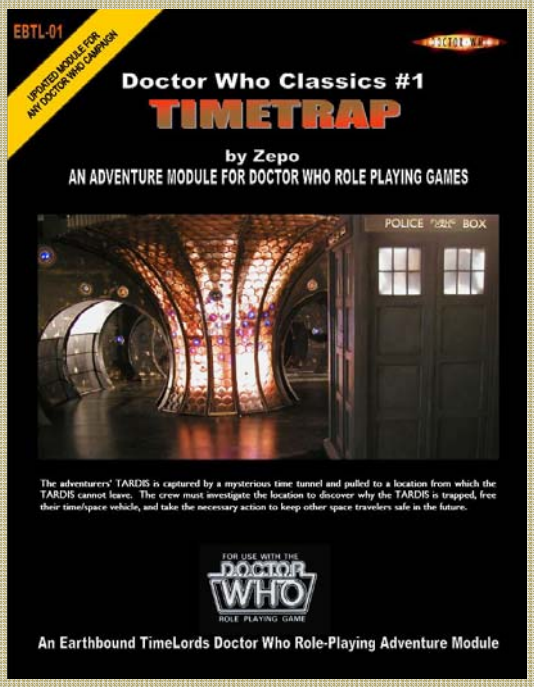
**JAKE WILLIAMS:** First, I wouldn't call myself an avid RPGer. I have played in a few campaigns (*D&D* 3.5, *D&D* 4.0, *Paranoia*, *Pathfinder*) but nothing too extensive. That being said I really enjoyed my first game of *Doctor Who*. It was a fun, relaxed role-playing game where the goal wasn't to build an awesome hero, scour the dungeon for the hidden treasure and beat the boss. Instead we played out what our characters would do, pulled out of their time-line and forced to work together to figure out what's going on. The role playing aspect of the game really came out when we had to first figure out who each other was as only two of our characters had met before. The best part was watching two of our characters, a first century Celtic Druid and a 15th Century Japanese Ninja, get past the fact that one of our new companions was half-cat half-human. As a group we spent more time just getting to know each other in game, although that was more so gathering enough trust to work together, to get out of the prison cell we were thrown in. I'm getting a bit ahead of myself though. Before I get into the ins and outs of playing the game I should first talk about the pregame setup. Let's start with building a character. The process of building a character was different to say the least. I had never played in a system like the DDWRPG's campaign system. The system was not hard to understand especially with Nick, our DM, walking us noobies through it. It wasn't a system where we were trying to optimize our characters but we were trying to build a character who fit the idea in our head. We built to our strengths and weaknesses. We didn't always max out our skills but built to the heart of the role playing style, we gave our characters quirks and weaknesses to make them seem more real. And true to any role playing game we all had fun thinking up equipment and weapons that our characters would have. Overall we had a lot of fun just building our characters. Let us go back to the actual game play now. The DDWRPG system uses a very easy system to learn. Even the first time RPGer had no trouble picking up the system. All rolls, excluding damage, comes down to a 2D6 roll (for you non-RPGers that means you roll two six sided dice) and you hope you roll below the stat your rolling against. The simplicity of the system allowed us to quickly bypass the mechanics *of* the game and focus on what was happening *in* the game. This, for me at least, is a great bonus as you are spending more time actually doing things and less time rolling dice to see if you can do something. This allows the game to progress at a much more enjoyable rate. Overall I really enjoyed playing the DDWRPG campaign's system and would recommend it to not only *Doctor W*ho fans or RPGers but anyone who has a group of friends and an afternoon off.

## THE TIMETRAP MODULE

The module that the first time players in this article played was also the same plot as the first module ever played in the DDWRPG campaign itself in 1985. The adventure was called "Timetrap" and is also an adventure that has been run a number of times at the GenCon conventions. It was first played at GenCon as an official event in 1993 and was also replayed at later cons.

Considered one of the most popular of the DDWRPG campaign's original adventure modules, the mission features the TARDIS crew caught in a Dalek trap. The description reads as:

*The adventurers' TARDIS is captured by a mysterious time tunnel and pulled to a location from which the TARDIS cannot leave. The crew must investigate the location to discover why the TARDIS is trapped, free their time/space vehicle, and take the necessary action to keep other space travellers safe in the future.*


EBTL-01
UPDATED MODULE FOR ANY DOCTOR WHO CAMPAIGN
Doctor Who Classics #1
TIMETRAP
by Zepo
AN ADVENTURE MODULE FOR DOCTOR WHO ROLE PLAYING GAMES
POLICE BOX
The adventurers' TARDIS is captured by a mysterious time tunnel and pulled to a location from which the TARDIS cannot leave. The crew must investigate the location to discover why the TARDIS is trapped, free their time/space vehicle, and take the necessary action to keep other space travelers safe in the future.
FOR USE WITH THE DOCTOR WHO ROLE PLAYING GAME
An Earthbound TimeLords Doctor Who Role-Playing Adventure Module

The full-length adventure module is available as a FREE download in updated .pdf format from the Earthbound TimeLords website at:

**http://homepages.bw.edu/~jcurtis/[module] EBTL-01 - Timetrap - 2nd printing - Doctor Who Classics 1 Version.pdf**

# MODULE: IN THE AFTER GLOW

*"In the After Glow" is a* Doctor Who *adventure module set in the city of Pripyat, near the Chernobyl nuclear power plant, on Earth in 2006CE. The TARDIS crew land in the abandoned city to discover there are unexpected inhabitants. This adventure module can be run with either a group featuring the Doctor, Victoria and Jamie or another group of time travelling players.*

The TARDIS lands in an empty and abandoned city that lacks all signs of life. There are no sounds of birds or other animals here and it is completely still. Some of the trees in the area have grown in a strange, almost mangled, way and most do not have leaves on them, even though it seems to be a spring day. When looking around the abandoned city, characters will notice that many things were left in place and that the people in the area quickly left. The TARDIS crew have landed in the abandoned city of Pripyat which is in the shadow of the Chernobyl nuclear power plant, where in 1986CE there was a disastrous meltdown that killed numerous people, and irradiated thousands of others. Players with skills in Earth history may be able to identify this location. Others with skills in physics or engineering may become aware of the possible danger of radiation. The radiation levels are low, but the players should not remain in the area too long or they will risk radiation poisoning.

As the characters are walking around the now empty city, with perhaps the Time Lord explaining the history of the area to their assistants, the group will come across a rather strange sight that seems out of place. There will be a group of about 5 people in helmeted radiation suits that are picking berries and mushrooms. Players with skills in botany or ecology will also notice that the berries and mushrooms are somewhat mis-formed, being victims of DNA damage from radiation which has caused them to mutate. The people that are picking these berries seem to be doing so to collect them as they are filling ordinary wicker baskets with the mutated foodstuffs. Because of their concentration on the task at hand, the five people do not notice the approach of the TARDIS crew. The TARDIS crew themselves can make either knowledge or intuition rolls to realize that just because these people are wearing radiation suits that they are in no more danger than before. Another roll will allow them to realize that this is an unusual activity and worth investigating.

Once the TARDIS travelers approach the group, and get relatively close, one of the suited people will see them and screech out in a loud, yet inhuman alien voice. All of the group will suddenly look up, and begin to run off with two of the people dropping their baskets of food before they bolt away. One of the radiation suited people will run but then fall, tripping over lose concrete on the road, and apparently twisting their leg and being in pain. The others have run off leaving this person behind. It is clear that the person is in pain, as there is a groaning sound coming from the radiation suit, but it is definitely not human in origin.

**THE ABANDONED HOUSING BLOCKS IN THE CITY OF PRIPYAT**

The player characters can move forward to help the hurt person, and will soon realize, once up close that the being in the suit is not human. It is in fact an alien from a race called the Choziz. They are very much like humans except that their skin color is a dark shade of red, and there are many wrinkles in their skin. If the crew elect to help this Choziz, he will identify himself as being named Arte-

mos. From him the players are able to learn that he and others of his race have escaped their dying world. As refugees they were looking for a place to live, that provided them with their needs, including food, water and radiation (as the Choziz are from a heavily irradiated world). They found a location on Earth that was perfect, and which found almost no one living there. Occasionally they discovered that there were some humans that came to the area, and would often go to the nearby Chernobyl nuclear plant to make repairs or fix the concrete sarcophagus that is there (shielding much of the dangerous radiation from escaping).

Artemos will reveal that the Choziz slowly stole a few radiation suits, so that they would look like humans when they were outside gathering food, and in turn they were never really bothered. The aliens are economically and agriculturally self-sufficient here in the abandoned town. He reveals that he and his family (wife, and three teenage children) have happily found a home for themselves here in the city of Pripyat.

Of course, things get a bit complicated. There are scientists and engineers who are going to Chernobyl to try to reinforce the concrete sarcophagus, and when entering the area will find the TARDIS crew and a wounded human in a radiation suit (Artemos will have time to replace his helmet as they draw nearer). The group will quickly take the party into custody, bringing them to the Chernobyl plant where they will be questioned (in a shielded room). The group must answer questions, including who Artemos might be. If Artemos is revealed, it may still be possible to explain his appearance by convincing the scientists that he is mutated due to the radiation. Either way, the crew are held and questioned for trespassing into the exclusion zone, which they should not be inside of. Then something happens...

The shielding of part in the concrete sarcophagus around the damaged Chernobyl reactor fails, and there are two or three human scientists that are trapped that need rescue. The TARDIS crew need to figure out that Artemos, if freed, can enter the irradiated area and remove the humans without harm to himself, but the group must act quickly. The players must convince the scientists to let him enter the area and save the others (they might be able to convince them that as someone suffering from radiation poisoning he has nothing to lose). The TARDIS crew might be willing to do the same (using the TARDIS to get medical help after getting the deadly dose of radiation, or the Time Lord allowing the dose to leave his body through his foot). It is the TARDIS crew and their new alien friend that are the only hope for the trapped.

Rescuing the human and stabilizing the containment wall are important solutions that the players must accomplish. However, completely preventing the reaction would be a death sentence for Artemos and his Choziz family as they need the radiation. The GM must decide if after helping them, the human engineers and scientists are appreciative enough to allow Artemos and his family to remain unbothered in the containment zone. Perhaps they form a special alliance asking Artemos to help with some of the most dangerous work. The TARDIS crew will hopefully return to the ship, with the humans saved, and the Choziz living a happy isolated life in Pripyat.

**THE REMAINS OF THE CHERNOBYL NUCLEAR POWER PLANT COVERED WITH ITS CONCRETE SARCOPHAGUS**

## HUMAN COMPLICATIONS

If the GM wants to complicate the adventure, he can allow the human authorities to learn about the harmless Choziz but believe them to be a threat. The selfish humans may not welcome the alien refugees, even though they can only live in the irradiated areas that are unfit for humans to use. Humans may want to send military forces to evict the Choziz, which the TARDIS crew should need to broker a peace or help the aliens in their conflict with the narrow-minded humans. No one can live in the area for thousands of years, so evicting the helpful aliens is a foolish tactic.

## SEQUEL STORY

The GM can create a sequel in which other Choziz come to Earth, perhaps in Japan at the location of the Fukishima nuclear disaster. But perhaps these Choziz are aggressive and not as friendly as Artemos's family. Likewise, Artemos's teenage children may want to meet others from their race causing more complications.

# GAME MASTERING TIPS: RUNNING HISTORICAL ADVENTURES

Since the very first *Doctor Who* story, visiting the past and great moments in history have been a part of the magical adventure of the series. It is one of the wonderful tropes that time travel gives the *Doctor Who* RPG is that the characters can travel to anywhere and any time. And what better place to go than a point in time when we know that life as people know it changed forever (for better or worse). Those history defining moments are within reach thanks to the character's TARDIS and role-playing system that is versatile enough to allow it. But GMs need to consider a few things when creating an adventure that takes place in the past. Some of our most important points are given in the sidebar to this article, but a good look at historical adventures is the goal of this article.

Once a Game Master has their sights focused on an adventure set in history it is important to research the event and find out exactly how it came together. One can be broad in one's approach, such as setting an adventure during the Napoleonic Wars. Or one can be much more specific and set an adventure at Hitler's meeting during the 20 July 1944 bomb plot. Scope is something that a Game Master should consider before putting together an adventure. If the historical situation is broad, it gives the player a flavor of the historical time without being bound to the historical trappings too closely. But if a very specific historical event is chosen, it will require more research by the Game Master and fewer possible courses of action for the players, as they need to either help history along or avoid interfering with it.

In each case, a good Game Master will take the time to educate themselves about the time and its events. Not just the direct and obvious items, but gain enough knowledge to allow the game to become immersive for the players finding themselves in a certain time. Want to land in the early 1960s? For flavor, realize that few people had color TVs at that time (and only in certain countries like the USA). Cell phones and handheld digital cameras are unknown before about 1990. One could not get penicillin as a standard antibiotic until after 1945. The resources that the players have at their disposal will change

## POINTS TO CONSIDER

The following are some items that GMs should consider when running a historical or pseudo-historical module:

- **Choose a known historical time.** The excitement and interesting part of being in a historical adventure is visiting an event or time that is well known. Putting the players in a time or environment they do not know can work once in a while, but choosing a significant or memorable historical event will give better flavor to the game faster.

- **Do some research if you are doing a historical story.** A GM should at least have a fairly good understanding of the accurate details of the time or event that the characters visit.

- GMs should not get stressed or worried, **historical adventures do not need to be exactly accurate.** Its more important to get the feel of a time and the most important details correct. Fair accuracy is enough.

- If players are particularly versed with a certain historical event, and go out of their way to point out inconsistencies, a **GM can always play it with the point that the players were meant to straighten out the historical inconsistencies** and sort out the timeline. It's a problem with history.

- **The GM can make a historical adventure take place in a parallel universe**, and thus both the situation and result are safe from causing problems to the timeline.

*(continued next page)*

**"AN UNEARTHLY CHILD"**

**"MARCO POLO"**

**"THE AZTECS"**

**"REIGN OF TERROR"**

**"THE ROMANS"**

**"THE CRUSADE"**

**"THE CHASE"**

**"THE TIME MEDDLER"**

**"THE MYTH MAKERS"**

**"THE DALEK'S MASTERPLAN"**

in each of these circumstances.

Likewise, many players are unaware of exactly what technological or social advances happened at certain times. To create an excellent historical module the players must be occasionally surprised by items that they now take for granted. Female players being told that they do not have the right to vote (at least in the USA) until 1920, or white characters who engage in a romantic relationship in Shogun Japan finding out that they may be punished for it. Discovering that the Aztecs had not discovered the wheel, or that Doctors did not wash their hands to stop the spread of germs until the 1870s can become obstacles or surprises in game for the characters. Just imagine a character who is hurt getting medical attention, only to find out that the help they got (from a Doctor who did not wash their hands) may have actually put them in even greater danger!

Whether or not the players are allowed out of the TARDIS carrying some of their anachronistic equipment is also a concern. Amy brought her cell phone with a camera on it to 1969 in "The Impossible Astronaut" which helped the TARDIS crew discover the threat of the Silence. But how might time and the future have changed if it fell into government hands and pushed forward the envelope of existing technology? Depending on how a GM wants to play this there are some adventures in which the players may only be allowed contemporary equipment or items, and others where they must be careful how they utilize their futuristic equipment. Huddling in a corner to use a sonic screwdriver to take a reading might be a good idea in medieval Europe with the Inquisition looking for heretics.

Historical adventures are also a great opportunity to set the players right about the real facts of history. Often when we are young we are given the broad strokes of historical fact rather than the exact truth. Commonly taught wisdom regarding the end of American

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● **Game Masters can run either a pure historical adventure or a pseudo –historical adventure.** Pure historical adventures land the characters in a specific place and time and they get involved in the events as they unfolded. A pseudo-historical adventure involves an alien or fantastical element, such as extraterrestrial involvement in the historical events or other time travelers being there as well.

● ***Doctor Who* has at various times had different interpretations of whether history can be changed, so GMs do not need to worry which way they choose.** In some stories, such as "The Aztecs" the Doctor says that the crew cannot affect history, in other stories, such as "The Time Meddler" it is said that history can be changed. This gives the GM and players the flexibility to resolve adventures as they like.

● **For continuity reasons it is recommended that GMs stay away from historical events that the Doctor and his companions have been a part of.** There are millions of significant historical events. Avoiding the Doctor's adventures should not be too hard. Unless the GM wants the players to cross paths with the Doctor, though it is probably important to avoid the events as seen unfolding on-screen.

● **Some "historical" events can happen in the future.** In time travel, historical events are those that are important to historical record. Some important events could happen in the future, such as the events of the *Doctor Who* story "The Waters of Mars".

● **Game Masters should consider alternate history adventures as well.** These are stories in alternate universes in which history unfolded differently—like Nazis winning WW2.

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● GMs can tell the characters once in a while that they must **participate in the adventure without bringing along any future technology.** This create the challenge of not relying on their technology to help them through the story and makes the players come up with different solutions. Other circumstances may allow players to bring their technology with them creating a different flow of events.

● **Players enjoy interacting with historical figures.** Give them a chance to meet some of the heroes and villains of history.

● **GMs can create mini-campaigns and sequel adventures by visiting different parts of historical events.** For instance, visiting the Europe in World War 2 during Dunkirk, then during the Battle of Britain, then at the Invasion of Italy, then during D-Day, and then at the Battle of the Bulge, and maybe at the discovery of the Nazi's death camps.

● **GMs should make sure that the history that they see is not just one-sided.** Visiting the crusades from the side of the Muslims gives an alternate perspective of the human condition. Experiencing Shogun Japan from the perspective of a female nurse rather than male soldier presents different challenges. Witnessing JFK make the difficult decision to engage in the Cuban Missile Crisis' blockade creates real learning lessons for the players.

● **History is made by many different kinds of people.** Do not just consider politicians and generals, think about union organizers, musicians, inventors, fashion models, philosophers, businessmen, farmers, clergymen, refugees, mothers, protesters, teachers, scientists, and so on.

involvement during World War 2 in the Pacific theater is that once the Japanese were the victims of the dropping of the Atomic bombs they soon surrendered to spare their civilization that horror. More accurate history from contemporary scholarship has revealed that the Japanese were more concerned about the Russians joining the war on the side of the Americans than of the atomic bomb. After the victory in Europe, the Russians had said they would join the USA's fight in the Pacific theater after three months. That date was looming for the Japanese. Why was this a concern? Because the Japanese had defeated the Russians in the cruel but decisive Russo-Japanese War in 1905.

The Japanese feared bloody Russian revenge after their own overreaching tactics during that war. Surrendering to the Americans was a much more welcome outcome than having to surrender to the Russians. The emperor of Japan chose his country's fate compared to what might have been more horrible for the Japanese than atomic war. Territorial disputes between Russia and Japan continue to this day, even six decades after the end of World War 2. Historians see Russia's imminent entry to the war in the Pacific as the real reason for Japan's surrender — but that is not the knowledge that most players are familiar with. Thus a solid Game Master armed with good historical research can present a historical event, that the players are familiar with, from a new (more accurate or alternate) viewpoint.

Experiencing a historical event from an alternate perspective is also an excellent opportunity for creating an interesting historical adventure module. Having the TARDIS crew welcome and get to know some friendly Central American Indians and integrate with their culture before the arrival of the Spanish to the New World (who arrive with their own ideas, technology and diseases). An excellent take on this can be witnessed in Mel Gibson's underrated film *Apocalypto* which can serve as a great template for such a

**"THE MASSACRE"**

**"THE GUNFIGHTERS"**

**"THE SMUGGLERS"**

**"THE HIGHLANDERS"**

**"EVIL OF THE DALEKS"**

**"THE ABOMINABLE SNOWMEN"**

**"THE TIME WARRIOR"**

**"THE PYRAMIDS OF MARS"**

**"THE MASQUE OF MANDRAGORA"**

**"THE TALONS OF WENG-CHIANG"**

**"HORROR OF FANG ROCK"**

module. This is a view often not popularized in our culture.

Perhaps having the players witness a difficult situation from the side which history did not favor. Having the players experience the battle of Waterloo from the side of Napoleon's French army or a having to ally one's self with the Nazi Gestapo to find a resistance agent who may change the course of history if they are not found. Having the players experience the other less-known side of history can be a powerful experience that often brings to question the ethics and morality of the situation that the characters may find themselves in. If the players have to help the Nazis to ensure history unfolds properly, how will that affect the characters and their psyche? This is a difficult tact to take, but if the players are mature enough for such a game, the payoff can be rather strong.

Game Masters sometimes shy away from historical adventures because some of the players at the table have strong backgrounds in history, which makes the GM rather tentative about putting forward an adventure that they know may bring on them the vocal objections of some of the players due to inaccuracy. In this case we recommend playing a pseudo-historical adventure that features an interloper. Excellent examples in *Doctor Who* include the stories "The Time Meddler" and "The King's Demons". Each of these features a villain who is intentionally trying to alter the way that time has unfolded. In "The Time Meddler" modern technology is being provided to alter the course of history. Thus if there are historical inaccuracies, and a vocal player objects to it, the GM can make the point that all is not right, and that the player has discovered an important clue to the plot. After all, someone is trying to change the time steam. The result is usually a GM who looks quite clever, and a player who is proud that their own knowledge has helped move the party towards the adventure's solution.

Other *Doctor Who* stories such as "The Time Warrior", "The Visitation" and "The Fires of Pompeii" are good examples of pseudo-historical that feature an alien threat at hand that must be defeated. In these stories the aliens do not intend to change history, but they do affect history as perceived by humans that are familiar with it. The aliens just want to do their thing in their own way, at a given time. These sorts of stories also work

**"THE VISITATION"**

**"BLACK ORCHID"**

**"THE KING'S DEMONS"**

**"MARK OF THE RANI"**

**"TIMELASH"**

**"DELTA AND THE BANNERMEN"**

**"REMEMBRANCE OF THE DALEKS"**

**"SILVER NEMESIS"**

**"GHOSTLIGHT"**

**"THE CURSE OF FENRIC"**

**"DIMENSIONS IN TIME"**

**"THE UNQUIET DEAD"**

without the GM having to be too specific with the historical situation. Just having an Ice Warrior appear in the 1800s during the Canadian Yukon Territory gold rush is a problem in itself. The introduction of the alien threat is what is important, not the exact trappings of the historical situation.

It is also important to note that a pure historical can work in the same way. Setting an adventure in a specific time and having unusual (but not extraterrestrial) events unfold is an adventure in itself. The *Doctor Who* adventure "Black Orchid" used this setup. The TARDIS crew found themselves caught up in events in the 1920s that were not extraterrestrial but were caused by the situation at hand. Good adventures do not need to be fantastical or alien to be effective. In fact, it is a strength of the *Doctor Who* RPGs that the game and the system is so versatile that adventures and plots can happen or unfold anywhere and in any time.

While treasure or reward is often not a motivation in the Doctor Who universe, historical adventures do give the players a chance to experience rewards that they may not ordinarily get. In "Tooth and Claw" the Doctor and Rose are knighted by queen Victoria. This sort of special experience or reward are often enjoyable gaming moments that are enjoyed by the players. Being awarded with a medal by Winston Churchill, given a handwritten scroll of philosophy from Confucius, or simply being told "I will never forget you" by Madame Currie may be a special in-game moment for some of the characters.

The opportunity to simply leave their mark on history may be a reward in itself. In an a historical adventure played in our DDWRPG campaign, the players encountered author Margret Mitchell who was writing her book which would later be titled "Gone With the Wind". During the character's encounter with the author, she threatened to call the police, at which point one of the characters retorted to her "Frankly, my dear, I don't give a damn." The encounter resulted in her adding the line to the book, in what would later become Rhett Butler's most famous line. The players were excited by the encounter because even this small edition placed the characters in the history of the event and resulted in their influencing it.

But one also has to make sure that historical adventures are not overused or overplayed.

**"FATHER'S DAY"**

**"THE EMPTY CHILD"**

**"TOOTH AND CLAW"**

**"THE GIRL IN THE FIREPLACE"**

**"THE IDIOT'S LANTERN"**

**"THE SHAKESPEARE CODE"**

**"DALEKS IN MANHATTAN"**

**"THE FAMILY OF BLOOD"**

**"BLINK"**

**"THE FIRES OF POMPEII"**

**"THE UNICORN AND THE WASP"**

**"THE NEXT DOCTOR"**

**"VICTORY OF THE DALEKS"**

One cannot affect every significant historical event in history. How realistic is it if the Doctor and the characters are the cause for every important event on the planet? Historical adventures that rely on the characters influencing history to a great degree should be rare. The majority of historical adventures should simply take place within a certain time. The historical interactions in "Blink" are an excellent example of this. Characters found themselves in the past, but their actual effect of history was negligible if it even registered. This allows for exciting adventures in different times without worrying that the historical facts are wrong or that a plot is too overreaching.

Historical adventures are one of the great elements that the *Doctor Who* RPGs allow. Game Masters should welcome these sorts of adventures to the table and make an effort to let the players experience these sorts of games once in a while. Historical modules give the players a chance to walk the foggy streets of Victorian London, or witness the pyramids being built. It give the players a chance to meet Abraham Lincoln or Jesus. It allows them to see what life and people may have been like in another time.

But GMs also need to make sure that they do not get caught up in too much detail and accuracy. Good Game Masters ensure that the pace of games stay at a rather even kilter. Too many references to charts, books, or notes and a game can become more of a burden to the players at the table than a fun game. Being prepared for a historical by having bullet pointed notes about the era should be how most Game Masters set-up for such a historical adventure. And if players make corrections or impart knowledge that you were unaware of, accept it, make a correction, and move on (so long as it does not completely derail the plot). And if it does derail the plot, setting the adventure in an alternate universe or dimension is easy enough.

As a GM, take the time to run some historicals. Your players should enjoy the games.

**"THE VAMPIRES OF VENICE"**

**"VINCENT AND THE DOCTOR"**

**"THE PANDORICA OPENS"**

**"THE IMPOSSIBLE ASTRONAUT"**

**"THE CURSE OF THE BLACK SIGN"**

**"A GOOD MAN GOES TO WAR"**

## HISTORICAL RESOURCES

**www.wikipedia.org** - This on-line encyclopedia is the best place to start to research historical information. It covers most important items related to a historical event and hyperlinks to other details for more information.

**www.google.com** - Sure it is a search engine, but how else is one going to find the audio of the FBI's original Jim Jones' Death Tape in Guyana or the historical blueprints of the Hindenburg? Invaluable for fast historical research.

NICK IN THE DOMINICAN REPUBLIC

THE OTHER MOUNTAINS ARE IN HAITI

MOUNTAIN ROAD IN THE SUPPLY TRUCK

## EVENT REPORT: GAMING IN THE DR

If you had your own TARDIS, would you travel the universe and help people like the Doctor does? Well given the chance, we would. That's what some of the DDWRPG staff did when in 2011 they helped collect clothes and school supplies for the rural children of the Dominican Republic and the Haitian refugees of the area. In June, our editor, Nick, joined a group of aid workers to deliver the collected supplies to the Escuela Basica Cruz De Malena in an area along the Haiti border near Elias Piná which was encountering a cholera and malaria outbreak at the time. Along with the needed clothes, shoes, medicine, vitamins, and school supplies, the group also brought toys, games and dice to the children of the area and nearby city. Before leaving the mountains the group played games with the kids, taught English classes, helped paint and repair homes, and did other service too.

*Doctor Who* was generally unknown in the rural Dominican Republic as was table top role-playing. The game of choice in the country was dominos which the locals took the time to teach us. Good fun. Given the chance to help others and travel like the Doctor—we recommend doing so.

CHILDREN GET NEW CLOTHES AND SHOES

PLAYING GAMES WITH THE SCHOOL KIDS

POOR CONDITIONS ABOUND

ONE OF THE BEST STREETS OF ELIAS PINÁ

BEING TAUGHT DOMINOS
(and wishing we had the TARDIS translator)

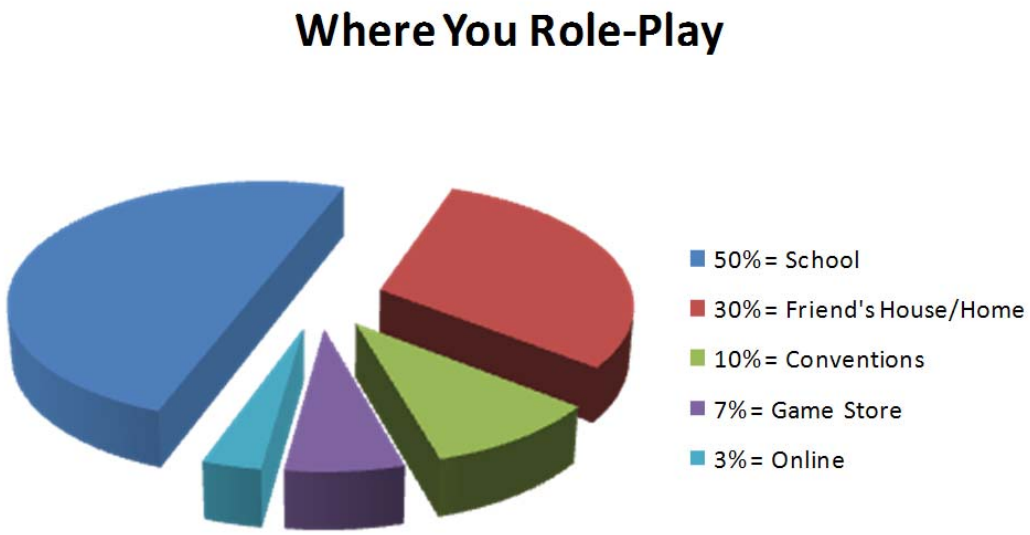
PLAYING OUR FIRST FULL GAME

DOMINOS WAS POPULAR WITH GIRLS TOO

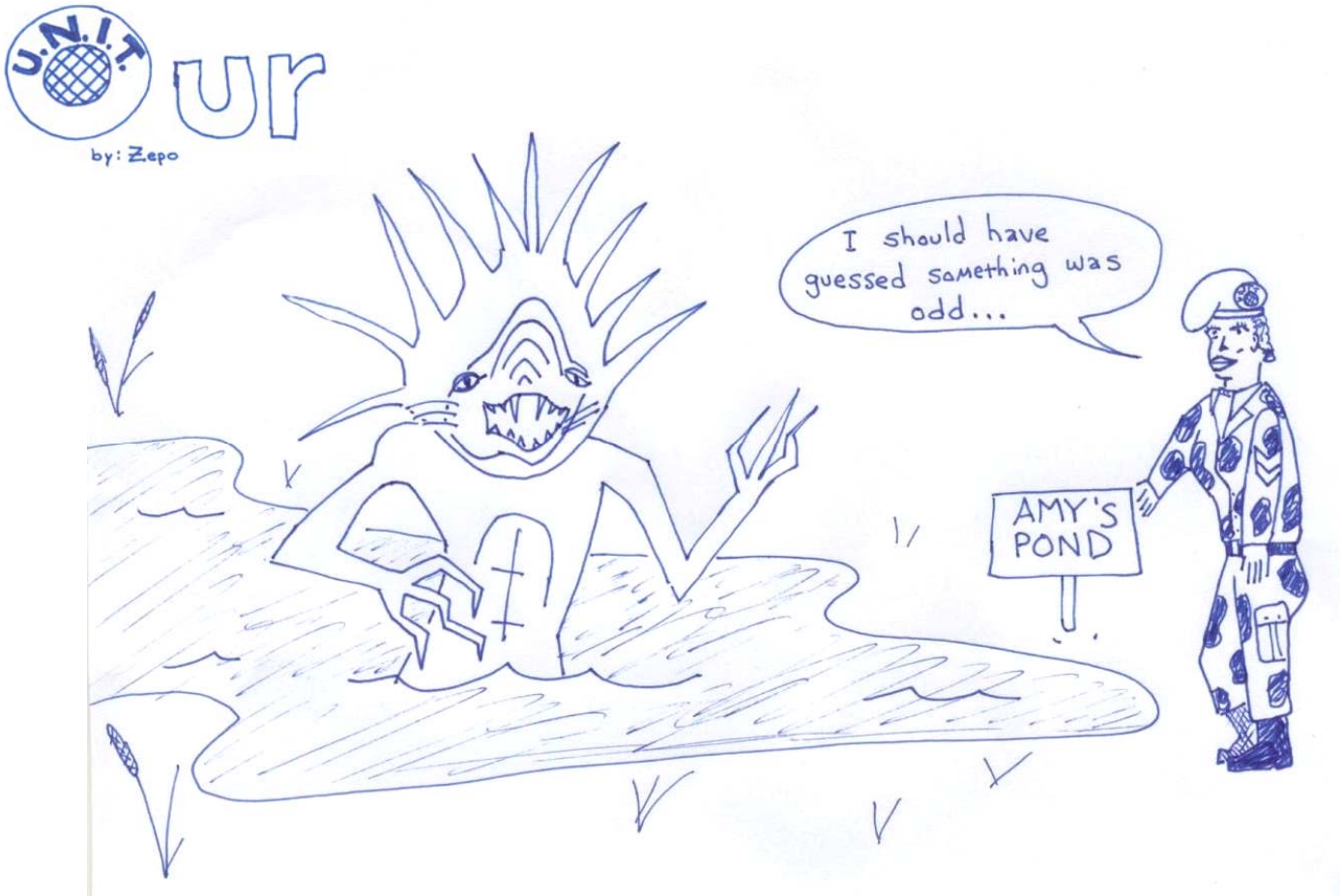
# GAMER POLL: WHERE YOU ROLE-PLAY

We put the question to our readers "Where do you usually role-play?" and these were the results. Half of our respondents listed "School" as their primary place for gaming. This is not unusual given that a large majority of active gamers are students, especially in college. Answers were generally given as simply "school" though a few answers including the Gaming club office or a dorm room (which might be considered "Home" for some). The second clear winner was "Friend's House/Home" pointing out how many people engage in the activity in the comfort of their own space, with food, music, and amenities nearby. Conventions were third ranked (and a great place to meet new gamers as well). The same goes for the fourth place in the poll which was "Game Store" - a great place to get in games for the first time too. Our last place entry was "Online" which could mean playing via Skype or in games that are formed in chat rooms, irc, or other internet supported mediums.

Finding a good place to play is key to a good gaming experience and these seem to be the favorites of our readers.




**Sample size: 30 respondents**



# DDW RPG

## DIARY OF THE DOCTOR WHO ROLE-PLAYING GAMES

**NEXT ISSUE:**

**'The U.N.I.T. SPECIAL'**

MORE ADVENTURE MODULES - U.N.I.T. CAMPAIGNS
MILITARY CHARACTERS - ACTION SEQUENCES IN RPGS
and More....

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